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HISTORY

OF THE

AMERICAN THEATRE:

DURING THE REVOLUTION AND AFTER.

BY

GEORGE O. SEILHAMER.

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A History of the American Theatre:

DURING THE REVOLUTION AND AFTER.

CHAPTER I.

DRAMATIC LITERATURE OF THE EPOCH.

INFLUENCE OF THE THEATRE ON DRAMATIC WRITING—MRS. WARREN'S SATIRES—"BATTLE OF BUNKER'S HILL"—"AMERICAN LIBERTY TRIUMPHANT"—"A CURE FOR THE SPLEEN"—PLAYS AS POLITICAL PAMPHLETS.

THE influence of the American stage during the first quarter of a century of its existence, although not directed against British power in the Colonies, was shown in the literature of the period very early in the Revolutionary agitation. Previous to 1773 it was not customary for American political writers to attempt the dramatic form. It is true, a few ambitious poets had tried their prentice hands at writing for the stage. Godfrey's "Prince of Parthia," produced in 1767, four years after the author's death, was written in 1759. Cockings' "Conquest of Canada," inspired by the death of the gallant General Wolfe under the walls of Quebec, was put upon paper about

the same time. These two pieces were the only ones actually produced on the professional stage before the Revolution, but a comic opera, "The Disappointment," was announced for production in 1767. This so-called comic opera was in fact a comedy based on actual events. It was written by Colonel Thomas Forrest, of Philadelphia, but it was not produced because it was alleged it contained personal reflections. Besides these, a tragedy called "The Mercenary Match" was played by the students of Yale College, with the sanction of the President, Dr. Ezra Styles, but it was not published until 1785. The authorship of this piece is attributed to Barnaby Bidwell, of whom nothing is known. Dunlap quotes two lines from the play, which was in blank verse:

Night follows day, and day succeeds to night,

and

Sure never was the like heard of before in Boston.

These extracts sufficiently indicate the literary and dramatic quality of the production, and show that the loss of "The Mercenary Match" need not be deplored.

The impetus to these early attempts at dramatic writing was, of course, due to the presence of the players in America. Before the actors came there were no dramatists in the Colonies. With the coming of Douglass' company came the first feeble attempt of a native poet at writing a play. Even at a later period, when this first attempt at play-writing was actually produced, there was, of course, little encouragement to write for the stage; but as the agitation that followed the Stamp Act and the Boston Port Bill increased, and the time for the outbreak of hostilities approached, it was only natural that the political sentiment of the epoch should find its most direct, convenient

and effective expression in the dramatic form. Such was the case in the three years preceding the Declaration of Independence. Although not strictly a part of the history of the American Theatre, some account of these plays that were not plays seems necessary here, not only because they were the first fruits of the preceding dramatic epoch, but as in themselves an important factor in the future of the drama in America.

Among American writers the first to adopt the dramatic form as a vehicle for political satire was Mrs. Mercy Warren, but it was used by the loyalists as well as the patriots to ridicule their opponents and disseminate their views of public policy. As a matter of fact, these productions were only the application of the dramatic form to political pamphleteering. Aside from their politics and their personal reflections they were without merit. They were, for the most part, written in the stilted, pedantic manner of the period. They contain many allusions, well understood then, that have no meaning now. There were altogether eleven of these pieces. Four of them, "The Adulator" and "The Group," by Mrs. Warren, and "The Battle of

BIBLIOGRAPHY.

THE ADULATOR, a Tragedy as it is now
Acted in Upper Servia.

Then let us rise, my friends, and strive to fill
This little interval, this pause of life
(While yet our liberty and fates are doubtful)
With resolution, friendship, Roman bravery,
And all the virtues we can crowd into it;
That Heav'n may say it ought to be prolonged.

CATO'S TRAGEDY.

Boston: Printed and sold at the New Printing Office near Concert Hall, 1773.

THE GROUP, a Farce, as lately Acted, and to
be Re-acted, to the Wonder of all superior
Intelligences; Nigh Head Quarters at Amboyne. In Two Acts.

Printed in Jamaica; reprinted in Philadelphia
by James Humphrey, Jr., in Front-street,
1775; Printed and sold by Edes and Gill,
in Queen-street, Boston, 1775.

THE BATTLE OF BUNKER'S HILL. A
Dramatic Piece in Five Acts in Heroic
Measure, By a Gentleman of Maryland.

— *Pulcrumque mori succurrit in armis.*
VIRGIL.

— 'Tis glorious to die in battle —
Philadelphia: Printed and sold by ROBERT
BELL, in Third-street, 1776.

THE DEATH OF GENERAL MONTGOMERY
in Storming the City of Quebec. A
Tragedy. Philadelphia, 1777.

THE FALL OF BRITISH TYRANNY; or, American Liberty Triumphant. The First Campaign. A Tragi-Comedy in Five Acts, as lately Planned at the Royal Theatrum Pandemonium at St. James's. The Principal Place of Action in America. Publish'd According to Act of Parliament.

Quis furor ô cives! quæ tanta licentia ferri.

LUCAN, Lib. I, ver. 8.

What blind, detested madness could afford Such horrid license to the maddening sword?

ROWE.

Philadelphia: Printed by STYNER and CIST, in Second-street, near Arch-street, 1776.

A CURE FOR THE SPLEEN, or Amusement for a Winter's Evening; being the Substance of a Conversation on the Times, over a Friendly Tankard and Pipe, between SHARP, a Country Parson; BUMPER, a Country Justice; FILLPOT, an Innkeeper; GRAVEAIRS, a Deacon; TRIM, a Barber; BRIM, a Quaker; PUFF, a late Representative. Taken in shorthand by Roger de Coverly. America, 1775.

THE BLOCKHEADS, or the Affrighted Officers. A Farce. Boston, 1776, New York, 1782.

THE BLOCKHEADS, or Fortunate Contractor. An Opera in Two Acts as it was Performed at New York. Printed at New York. London: Reprinted for G. Kearsley, 1782. Two plates.

THE PATRIOTS: a Comedy in Five Acts. Philadelphia, n. d.

THE POLITICAL DUENNA: a Comic Opera in Three Acts as it is Performed by the Servants of his Britannic Majesty. (With Lord North's Recantation.)

Philadelphia: Printed and Sold by ROBERT BELL, next door to St. Paul's Church in Third Street, 1778.

THE SCHOOL FOR SCANDAL. A Comedy. London, printed. Philadelphia, reprinted. 1779.

Bunker's Hill" and "The Death of General Montgomery," the author of which it is now known was Hugh H. Brackenridge, a native of Scotland, brought as a child to Pennsylvania, and a chaplain in the Revolutionary army, were in verse. Although none of these pieces was intended for representation, Mr. Brackenridge's "Battle of Bunker's Hill" was recited by his pupils at the Academy in Maryland, of which he was the principal at the beginning of the Revolution. Dunlap claims that the best among these productions was the Tory satire, "A Cure for the Spleen," which was printed by James Rivington, the noted loyalist editor, printer and bookseller of New York. The name of the author of this piece is unknown; but Dunlap, who assumes to be a judge of dramatic writing, says he "was a dramatist." After Rivington the most noteworthy of the publishers of these satires was Robert Bell, whose publications were superior

in typography to those of any publisher of the period. Bell was a Scotchman, but he was as active a Republican as Rivington was a Tory. Besides these satires in dramatic form that were printed but never acted, one, entitled "The Blockade of Boston," the authorship of which was attributed to General Burgoyne, was acted, but not printed. While the printed plays were intended for political effect, the acted farce was probably only designed to amuse the British soldiery under Burgoyne, then beleaguered in Boston town.

Mrs. Mercy Warren, who took the lead in this style of political pamphleteering, was a sister of the celebrated James Otis, the impetuous patriot orator. She married James Warren, a Plymouth merchant, in 1754. Warren was, like his wife and her father and brother, a warm partisan of the cause of the Colonies. Among Mrs. Warren's most intimate friends was Mrs. Adams, the wife of John Adams, and her house at Plymouth was the resort of the most celebrated men and women of the time. There the champions of the Colonies were accustomed to gather to formulate their grievances against Great Britain. "By the Plymouth fireside," Mrs. Warren wrote, "were many political plans originated, discussed and digested." Her first piece, "The Adulator," was not so keen in its satire as "The Group," but it served to attract attention to her poetical accomplishments. These were early recognized by her contemporaries, and the employment of her gifts for the advantage of the Colonies was encouraged by such men as John Adams, who wrote to James Warren, concerning the destruction of the tea in Boston harbor, that he expected "to see a late glorious event celebrated by a certain poetical pen, which has no equal that I know of in this country." This letter was written in December, 1773, and the compliment was evidently prompted by the "Adulator."

The "Adulator" and the "Group" were similar in design and execution. Although in dramatic form, it can scarcely be claimed for

THE GROUP.

Dramatis Personæ.—Adams' List.

Lord Chief Justice Hazlerod . . .	Peter Oliver
Judge Meagre	Foster Hutchinson
Brigadier Hateall	Timothy Ruggles
Hum Humbug, Esq.	John Erving
Sir Sparrow Spendall	Wm. Pepperell
Hector Mushroom	Morrow
Beau Trumps	Leonard
Dick, the Publican	Dick
Simple Sapling, Esq.	Lechmere
Monsieur de Francois	N. R. Thomas
Crusty Crowbar, Esq.	Boutineau
Dupe, Secretary of State	Edson
Scriblerius Fribble	Flucker
Commodore Batteau	Harrison Gray
Collateralis	Loring
	Brown

either that it was dramatic. The latter, however, proved very effective, and it has an interesting history. The characters were all intended as caricatures of prominent men of the period, and John Adams, late in life, made a list of them, which is still preserved in his own handwriting. This list will be interesting to the students of American history, but it does not fall within the scope of this

history to explain the relations of the Adams' list to the *dramatis personæ* of the satire. In a letter written in April, 1774, Adams alludes to *Haslerod*, and nearly all the letters from him to James Warren, in the early years of the Revolution, contain profuse compliments for Mrs. Warren. When he was an old man, in 1814, the authorship of the satire was attributed by some one to Samuel Barrett, whereupon Mr. Adams wrote an indignant letter, declaring there was only one person in the world at that time, in his opinion, who could have written it—Mrs. Warren. Mrs. Adams was as warmly in sympathy with Mrs. Warren as her husband. The ladies, in their correspondence, addressed each other as *Portia* and *Marcia* respectively, in accordance with an affectation of the period, and when *Marcia* manifested some misgivings in regard to the bold satire of the piece, *Portia* thus reassured her: "I observe my friend is laboring under apprehensions

lest the severity with which a certain group was drawn was incompatible with that benevolence which ought always to be predominant in a female character. Though ‘an eagle’s talon asks an eagle eye,’ and satire in the hands of some is a very dangerous weapon, yet when it is so happily blended with benevolence, and is awakened only by the love of virtue and abhorrence of vice—when truth is unavoidably preserved, and ridiculous and vicious actions are alone the subject, it is so far from blamable that it is certainly meritorious.” As a specimen of Mrs. Warren’s severity and of her style, the following description of Governor Hutchinson will suffice:

But mark the traitor—his high crime glossed o’er
Conceals the tender feelings of the man,
The social ties that bind the human heart;
He strikes a bargain with his country’s foes,
And joins to wrap America in flames.
Yet with feigned pity and satanic grin,
As if more deep to fix the keen insult,
Or make his life a farce still more complete,
He sends a groan across the broad Atlantic,
And with a phiz of crockodilian stamp,
Can weep and writhe, still hoping to deceive;
He cries—the gathering clouds hang thick about her—
But laughs within; then sobs—
Alas, my country!

GROUP, *Act II—Scene I.*

It was thus “a late glorious event” was celebrated by Mrs. Warren’s poetical pen in accordance with the wish of John Adams:

India’s poisonous weed,
Long since a sacrifice to Thetis made
A rich regale. Now all the watery dames
May snuff souchong, and sip in flowing bowls
The higher flavored choice Hysonian stream,
And leave the nectar to old Homer’s gods!

Hugh Henry Brackenridge, while a student at Princeton Col-

lege, was the classmate and friend of Freneau, the poet of the Revolution.

BATTLE OF BUNKER'S HILL.

Warren	}	American Officers.
Putnam		Gardiner
Gage	}	British Officers.
Howe		Burgoyne
Clinton	}	Lord Pigot
Sherwin, aide-de-camp to General Howe.		

"Bunker's Hill" was in accordance with the same method, except that the number of speakers was increased. It was neither a poem nor a play, and it can only be said to be dramatic in form, because the characters were made to speak in the first person. Its only merit was in the fact that it was patriotic. It was dedicated "to Richard Stockton, Esq., member of the Honorable the Continental Congress for the State of New Jersey."

There was a prologue spoken "by a Lieutenant-Colonel in the Continental army," and an epilogue "written by a gentleman of the army,

In 1771, when they were graduated, they wrote a dialogue poem, entitled "The Rising Glory of America," which they recited at commencement. It comprised a conversation between *Acasto* and *Eugenio*, and the "Battle of Bunker's Hill" was in accordance with the same method, except that the number of speakers was increased. It was neither a poem nor a play, and it can only be said to be dramatic in form, because the characters were made to speak in the first person. Its only merit was in the fact that it was patriotic. It was dedicated "to Richard Stockton, Esq., member of the Honorable the Continental Congress for the State of New Jersey."

AMERICAN COURAGE—SPECIMEN SPEECHES.

Gage.

This mighty paradox will soon dissolve.
Hear first, Burgoyne, the valor of these men.
Fir'd with the zeal of fiercest liberty,
No fear of death, so terrible to all,
Can stop their rage. Gray-headed clergymen,
With holy Bible and continuous prayer,
Bear up their fortitude—and talk of heaven,
And tell them that sweet soul, who dies in battle,
Shall walk with spirits of the just. These words
Add wings to native rage and hurry them
Impetuous to war. Nor yet in arms
Unpracticed. The day of Lexington
A sad conviction gave our soldiery,
That these Americans were not the herd
And rout ungovern'd which we pictured them.

Howe.

Not strange to your maturer thought, Burgoyne,
This matter will appear. A people brave,
Who never yet of luxury or soft
Delights, effeminate and false, have tasted.
But through hate of chains, and slavery, supposed,
Forsake their mountain tops and rush to arms.
Oft have I heard their valor published:
Their perseverance, and untameable
Fierce mind, when late they fought with us, and drove
The French, encroaching on their settlements,

Back to their frozen lakes. Or when with us
On Cape Breton they stormed Louisburg.
With us in Canada they took Quebec;
And at the Havannah these New England men,
Led on by Putnam, acted gallantly.
I had a brother once, who in that war,
With fame, commanded them, and when he fell
Not unlamented; for these warriors,
So brave themselves and sensible of merit,
Erected him a costly monument;
And much it grieves me that I draw my sword
For this late insurrection and revolt
To chastise them. Would to Almighty God
The task unnatural had been assigned
Elsewhere. But since, by Heav'n determined,
Let's on and wipe the day of Lexington,
Thus soiled, quite from our soldiers' memories.

Warren proposes the fortification of Bunker's Hill. When the scene changes to the British camp in Boston, Burgoyne, who is chafing over the confinement of the troops and their enforced idleness, is the first to speak. It is in response to his complaints that the speeches of Gage and Howe, quoted herewith, are made. These speeches give a fair idea of Mr. Brackenridge's treatment of his subject. All of them are long, that of Howe containing twenty - three lines, besides those quoted. When Warren falls, he makes a dying speech of

supposed to be spoken immediately after the battle by Lieut.-Colonel Webb, aide-de-camp to General Putnam." It will be observed that the female element is entirely lacking. The piece opens with an address by Warren to Putnam, to which Putnam responds. Then

WARREN'S DYING SPEECH.

Weep not your general who is snatched this day
From the embraces of a family—
Five virgin daughters, young and unendow'd,
And with the foe left lone and fatherless.
Weep not for him who first espoused the cause
And risking life, have met the enemy
In fatal opposition. But rejoice—
For now I go to mingle with the dead,
Great Brutus, Hampden, Sidney, and the rest,
Of old or modern memory, who lived,
A mound to tyrants, and strong hedge to kings;
Bounding the indignation of their rage
Against the happiness and peace of man.
I see these heroes, where they walk serene,
By chrystal currents, on the vale of Heav'n,
High in full converse of immortal acts,
Achiev'd for truth and innocence on earth.
Meantime the harmony and thrilling sound
Of mellow lutes, sweet viols and guitars,
Dwell on the soul, and ravish every nerve.
Anon the murmur of the tight-brac'd drum,
With finely varied fifes to martial airs,
Wind up the spirit to the mighty proof

Of siege and battle, and attempt in arms.
 Illustrious group! They beckon me along,
 To ray my visage with immortal light,
 And bind the amaranth around my brow.
 I come, I come, ye first-born of true fame;
 Fight on, my countrymen! BE FREE! BE FREE!

extraordinary length. It cannot be claimed for this speech that it possessed either dramatic force or heroic vigor. It is written in the stilted and pedantic manner of the time by one who adopted a form with which he had no acquaintance. It lacks pathos even, because it is lacking in directness and simplicity. Mr. Brackenridge was not a dramatist, and yet he possessed the lightness of touch that would have made him one, as an anecdote of him, when he was the editor of the *United States Magazine*, in 1778, conclusively shows. He published some severe strictures upon General Lee for his conduct toward Washington. Lee in a rage called at his office, with the intention of assaulting him. Brackenridge at the time was looking out from an upper window. "Come down," said Lee, "and I'll give you as good a horse-whipping as any rascal ever received." "Excuse me, General," Brackenridge answered, "I would not go down for two such favors."

The authorship of the dramatic satire, the "Fall of British Tyranny," is unknown. It was written in prose, the principal scenes being laid in England and at Lexington and Bunker's Hill. The leading statesmen of England are introduced under descriptive names, Bute being *Lord Paramount* and Mansfield *Lord Mock-law*. General Gage is *Lord Boston*. Earl Percy, Washington, Lee and Putnam appear *in propriâ personâ*.

LORD BOSTON'S ALARM—SPECIMEN SCENE.

Enter a Messenger in haste.

Messenger.—I bring your Excellency unwelcome tidings.

Lord Boston.—For heaven's sake! from what quarter?

Messenger.—From Lexington plains.

Lord Boston.—'Tis impossible.

Messenger.—Too true, Sir.

Lord Boston.—Say, what is it? Speak what you know.

Messenger.—Colonel Smith is defeated and fast retreating.

sonâ. The dedication was to Lord Boston, and the remnant of the actors, merry-andrews and strolling players in Boston. This phase of the satire belongs more properly to the following chapter, which treats of Burgoyne's Thespians, who were certainly vastly fond of plays and farces, and frequently exhibited them for their own amusement. It is only the satire itself that comes under review here, the dramatic quality of which may be judged from a single extract. The scene chosen is Gage's headquarters, when he received the news of the defeat at Lexington. That doughty commander was anticipating the company of Hancock and Adams, as the result of Colonel Smith's expedition, when the messenger entered and announced the disaster. The words put into his mouth, and the cowardice attributed to him by the dramatist, show the estimation in which he was held by the Americans. Although the dialogue was

Lord Boston.—Good God! What does he say? Mercy on me!

Messenger.—They are flying before the enemy.

Lord Boston.—Britons turn their backs before the Rebels! The Rebels put Britons to flight! Said you not so?

Messenger.—They are routed, Sir;—they are flying this instant;—the Provincials are numerous and hourly gaining strength;—they have nearly surrounded our troops. A reinforcement, Sir—a timely succor may save the shattered remnant. Speedily! Speedily! Sir, or they're irretrievably lost!

Lord Boston.—Good God! What does he say? Can it be possible?

Messenger.—Lose no time, Sir.

Lord Boston.—What can I do? O dear!

Officer.—Draw off a detachment—form a brigade; prepare part of the train; send for Lord Percy; let the drums beat to arms.

Lord Boston.—Aye, do, Captain; you know how better than I. (*Exit Officer.*) Did the Rebels dare to fire on the King's troops? Had they the courage? Guards keep round me.

Messenger.—They're like lions; they have killed many of our bravest officers and men; and if not checked instantly will totally surround them and make the whole prisoners. This is no time to parley, Sir.

Lord Boston.—No indeed; what will become of me?

Enter Earl Percy.

Earl Percy.—Your orders, Sir.

Lord Boston.—Haste, my good Percy, immediately take command of the brigade of reinforcement and fly to the assistance of poor Smith! Lose no time lest they be all cut off and the Rebels improve their advantage and be upon us; and God knows what quarter they'll give. Haste, my noble Earl! Speedily! Speedily! Where's my guard?

Exeunt Percy and Officers—drums bearing to arms.

somewhat stiff and the satire strained, as this example shows, it was more dramatic, and, consequently, more effective than the pedantic verse of Mrs. Warren and Mr. Brackenridge. It may be added, however, that it was probably because it was dramatic in form and, to some extent, in quality that the paternity of the piece was never acknowledged by its author.

In spite of Dunlap's commendation, "A Cure for the Spleen," one of the Tory satires of the period in dramatic form, was inferior as a dramatic production to the "Fall of British Tyranny." It was intended to instruct in politics and gain proselytes to the cause of royalty. The characters were *Sharp*, a country parson; *Bumper*, a country justice; *Fillpot*, an inn-keeper: *Gravecairs*, a deacon; *Trim*, a barber; *Brim*, a Quaker; and *Puff*, a late Representative. The shrewd Quaker, the honest justice and the orthodox, well-informed and perfect parson, are all friendly to the king's government. The advocates of freedom, on the other hand, *Mr. Puff* and *Deacon Gravecairs*, are represented as stupid and ignorant blockheads. The barber also is an advocate of the people, but merely because it serves his interest. "If I was denied the privilege of my shop," *Trim* declares, "to canvass politics, as a body may say, that is Lord North, East Indian company, constitution, charter-rights and privileges, duties, taxes and the like o' that, body o' me, sir, strip me of this darling privilege, and you may take my razors, soap, combs and all." To the Quaker, who says, "Why, I have often heard thee holding forth to thy customers with such apparent zeal against British tyranny that I was verily persuaded thou wert infected with the epidemical phrenzy of the times," *Trim* answers, "Aye, friend Brim, all trades have their mysteries, and one-half the world lives by the follies of the other half." The parson compares the Ameri-

cans to the Jews, who, though placed in the chosen land by their king who had "driven out the Canaanites, the Indians, before them, now say vauntingly, Who shall be Lord over us," and thunders against the ministers who had used the pulpit to stir up rebellion; but *Brim* wishes the parson to teach the truth to Republicans, for he "seems to be moved to become a light to their feet and a lamp to their path." In the end, all become converts to the parson's doctrine. The landlord is glad he had "nothing to do with these matters." The barber says he is "determined to drop" his "church preachments or else to take the right side of the question." The deacon fears that he and his patriotic friends have been wrong, and the representative begins "to see things in a different light." It is left for the Quaker to speak the tag, "Treason is an odious crime in the sight of God and men; may none of us listen to the suggestions of Satan; but may the candle of the Lord within lighten our paths; and may the Spirit lead us in the way of truth, and preserve us from all sedition, privy conspiracy and rebellion."

The pieces called "The Blockheads" I have not seen and so can not say whether they are identical.

Between the two extremes of American patriotism and British toryism there was one piece that seems to have been written in defense of the moderate Whigs. This was called "The Patriots." Although it was published in Philadelphia, the copy in the Philadelphia Library has no title-page. It must have been written, however, soon after the battles of Trenton and Princeton, as these events are referred to as of recent occurrence. Although a very poor comedy, it is more like a play than any of its predecessors. Unlike the others, it does not ignore the love interest, and is a very fair picture of the period. In its political aspects the piece deals with the doings of one of those committees

of safety that were necessary at that time. The members of the committee comprise Colonel Strut, Mr. Summons and Brazen. Meanwell and Trueman are two moderate Whigs, suspected by their noisier neighbors of being Tories. Trueman is in love with Brazen's daughter, Mira, but Brazen forbids the match, intending his daughter for Captain Flash, a recruiting officer, who is both an adventurer and a coward. Isabella is Mira's friend and a female politician, who has agreed to marry Strut after he should have been successively a delegate, a colonel and a brigadier-general. Trueman communicates with Mira through Meanwell's servant, dressed as an officer, and an elopement is arranged, the servant taking advantage of his fine clothes to make love to Melinda Heartfree, a poor girl, in the name of his master. This episode is a kind of underplot that is not only unnecessary to the piece, but is very coarse.

In the second act of "The Patriots" a meeting of the committee is held at the instance of Mr. Summons, to inquire into the political conduct of McFlint, McSqueeze and McGripe, three Scotchmen. "What is the nature of our offense, gentlemen?" McFlint asks the committee. "The nature of their offense, gentlemen," Strut answers, "is that they are Scotchmen. Every Scotchman being an enemy, and these men being Scotchmen they come under the ordinance which directs an oath to be tendered to all those against whom there is just cause to suspect they are enemies." As these men are Scotchmen Brazen thinks there is just cause to suspect they are enemies, and asks that it be put to the committee whether all Scotchmen are not enemies. "I've gi'en nae cause," exclaims McGripe, "to suspect that I am an enemy. The ordinance says ye must hae just cause. Bring your proof gentlemen." "Proof, Sir!" says Brazen scornfully, "we have

proof enough. We suspect any Scotchman. Suspicion is proof, Sir. I move for the question, Mr. President."

The marplot between Trueman and Mira, who causes True-man's patriotism to be suspected, is Tackabout, a pretended Whig but real Tory. He is found out, and so too is Flash. The lovers are made happy with Brazen's consent. Pickle, Meanwell's servant, is made to marry Melinda. Colonel Strut is less fortunate. Two of the conditions to his marriage have been fulfilled, but Isabella insists upon the fulfilment of the third. "I can apply to a neighboring State," Strut pleads, "and be made a brigadier-general without being a soldier." This does not satisfy Isabella. "No, no," she says, "you shall fight for your commission. I'll have none of your chimney-corner generals, I assure you."

Neither "The Political Duenna" nor "The School for Scandal" was written in America, but they were printed here to bring the king and the ministry into still greater contempt with the Americans.

Besides these there may have been other pieces of a like kind that were not preserved or have been lost sight of. They sprang out of the familiarity of the American people with stage-plays during the previous quarter of a century, but were looked upon as *ephemera*, and having served their purpose they were forgotten. Only a few copies have come down to us. The wonder is that any of them were preserved, so little were they esteemed as worthy of the attention of future ages.

CHAPTER II.

BURGOYNE'S THESPIANS IN BOSTON.

PRE-REVOLUTIONARY COQUETTING—FANEUIL HALL, THE FIRST BOSTON THEATRE—PERFORMANCES BY THE MILITARY—BURGOYNE'S PROLOGUE TO “ZARA”—THE “BLOCKADE OF BOSTON”—A MEAGRE ACCOUNT OF AN INTERESTING EPISODE.

BOSTON was the only city of any importance in America that persistently refused to allow the performance of plays down to the Revolution. But even Boston had a Music Hall in Brattle Street, opposite Dr. Cooper's meeting-house, where concerts were frequently given, and where a dance sometimes took place after the concert. These balls were innocent enough, as they were advertised to close at 11 o'clock. The concerts and balls were usually managed by James Joan, a violin maker, who sometimes had the assistance of Thomas Chase and at others of Mr. Propert, the price of tickets being two shillings lawful money, or one shilling and sixpence sterling. In 1772 a Mr. Turner announced a concert, and the same year concerts were given occasionally by Mr. Selby, the organist of King's Chapel. Besides there were readings of plays, as in the case of the “Provoked Husband,” in 1770, advertised in the *Boston Gazette* on the 19th of March. Although the person who read the “Provoked Husband” in Boston at that time, performing “all the characters” and entering “into the different humors and passions, as they change from one to

another throughout the comedy," claimed that he had read and sung in most of the great towns of America, I have no idea who the actor was who so deftly accommodated himself to Puritan prejudices as to play all the parts in a comedy himself. It is not unlikely, however, that he was one of the seceding members of the American Company. Musical pieces were also treated in a similar fashion, Mr. Asby announcing for the 20th of April, 1770, a "concert and cantata of 'Cymon and Iphegenia,'" and some nameless performers, on the 16th of May following, treating "Love in a Village" in a manner as original as the previous treatment of the comedy. All the airs were sung, but no attempt was made to act the opera.

Unalterably opposed to theatrical entertainments as the sober inhabitants of Boston were, there were times, even before the Revolution, when the introduction of profane stage-plays seemed imminent. This was especially the case in the winter and spring of 1769. A rumor that the soldiery intended to give plays at that time caused much uneasiness. The Boston people contended that such entertainments were against the law, and that the officers had no right to give their men permission to indulge in the deadly sin of theatrical performances. On the other hand, it was argued that the English Theatrical Licensing Act superseded the Act of the Province. "A few years ago," it was said, "some bunglers, as the means of making assignations, took upon themselves to exhibit plays at unreasonable hours," but these military Thespians claimed to have "different and strictly upright motives." At this time the people seem to have succeeded in repressing the eagerness of the soldiers for theatrical representations; but six years later, in 1775, the performance of plays by the military was of frequent occurrence, and continued until the evacuation.

In regard to these performances the newspapers of the time are silent, except in the case of a farce called "The Blockade of Boston," which excited some comment. We only know that Faneuil Hall was turned into a theatre and that the announcements were by hand-bills. No list of the plays performed has been preserved, and nearly everything that has been written on the subject is inaccurate. For instance,

A BOSTON HAND-BILL.

On SATURDAY next,
will be PERFORMED,
By a Society of LADIES and GENTLEMEN,
at FANEUIL HALL,
The TRAGEDY of
ZARA:

The Expenses of the House being paid,
the Overplus will be apply'd to the Benefit of
the Widows and Children of the Soldiers.

No Money will be taken at the Door, but
Tickets will be delivered To-day and To-
morrow between the Hours of Eight and Two,
at Doctor Morris's in School Street.

PIT, One Dollar, GALLERY,
Quarter of a Dollar.

The Doors will be open at FIVE, and be-
gin precisely at Six o'clock.

. Tickets for Friday will be taken.
Vivant Rex et Regina.

be interesting to know whether this young lady was Miss Chapman, a Boston girl who went to England after the evacuation, where she became an actress of some distinction. Burgoyne's Prologue has often been printed, and it had the distinction of being parodied in the *Freeman's Journal*, or *New Hampshire Gazette*, June 22d,

Burgoyne's comedy, the "Heiress," has been named as among the productions, although it was not written until 1785. The names of only three plays that were actually produced have come down to us—Mrs. Centlivre's comedy, the "Busybody," Rowe's "Tamerlane" and Aaron Hill's tragedy of "Zara." For Hill's tragedy General Burgoyne wrote a prologue that was spoken by Lord Rawdon, and an epilogue spoken by a young lady of ten years. It would

PROLOGUE TO "ZARA."

In Britain once (it stains the historic page),
Freedom was vital-struck by party rage:
Cromwell the fever watch'd, the knife supplied,
She madden'd, and by suicide she died.
Amidst the groans sunk every liberal art
That polish'd life, or humanized the heart

1776. It is not certain whether "Zara" was presented more than once. "We acted the tragedy of 'Zara,'" Thomas Stanley, the second son of Lord Derby, wrote to Hugh Elliott, "two nights before I left Boston, for the benefit of the widows and children. The Prologue was spoken by Lord Rawdon, a very fine fellow and good soldier. I wish you knew

him. We took above £100 at the door. I hear a great many people blame us for acting, and think we might have found something better to do, but General Howe follows the example of the King of Prussia, who, when Prince Ferdinand wrote him a long letter, mentioning all the difficulties and distresses of the army, sent back the following concise answer: *De la gaieté, encore de la gaieté, et toujours de la gaieté.* The female parts were filled by young ladies, though some of the Boston ladies were so prudish as to say this was improper." The only lines of the epilogue that seem worth repeating are the closing ones:

Duty in female breasts should give the law,
But make e'en love obedient to papa.

Stanley's letter is ambiguous, but the words "two nights" evidently refer only to the time of his leaving Boston.

Then fell the stage, quell'd by the bigots' roar,
Truth fell with sense, and Shakspere charm'd no more.
 To soothe the times too much resembling those,
And lull the care-tir'd thought, this stage arose;
Proud if you hear, rewarded if you're pleased,
We come to minister to minds diseased.
 To you, who, guardians of a nation's cause,
Unsheath the sword to vindicate her laws,
The tragic scene holds glory up to view,
And bids heroic virtue live in you:
 Unite the patriot's with the warrior's care,
And, while you burn to conquer, wish to spare.
 The comic scene presides o'er social life,
And forms the husband, father, friend and wife;
 To paint from nature, and with colors nice
 Shew us ourselves, and laugh us out of vice.
 Now say, ye Boston prudes (if prudes there are),
 Is this a task unworthy of the fair?
 Will fame, decorum, piety refuse
 A call on beauty to conduct the Muse?
 Perish the narrow thought, the sland'rous tongue!
 When the heart's right, the action can't be wrong.
 Behold the test, mark at the curtain's rise
 How Malice sinks abashed at Zara's eyes.

The only piece produced by Burgoyne's Thespians that excited any public interest outside of military circles was the farce, or rather

BLOCKADE OF BOSTON—NEWSPAPER
NOTICES.

New England Chronicle, Dec. 21, 1775.

We are informed that there is now getting up at the theatre, and will be performed in the course of a fortnight a new farce called The Blockade of Boston. [It is more probable before that time the poor wretches will be presented with a tragedy called the Bombardment of Boston.]

New England Chronicle, Jan. 25, 1776.

We hear that the enemy, the evening on which our troops burnt the houses at Charlestown, were entertaining themselves at the exhibition of a play which they called the Blockade of Boston in the midst of which a person appeared before the audience and with great earnestness declared that the Yankees were attacking Bunker's Hill. The deluded wretches at first took this to be merely *farical*, and intended as a part of their diversion. But soon convinced that the actor meant to represent a solemn *reality* the whole assembly left the house in confusion and scampered off with great precipitation.

burlesque, called the "Blockade of Boston." It was twice referred to in the *New England Chronicle*, once before and once after its production. The former seems prophetic of the latter, for it happened that the attack on Charlestown, January 8th, 1776, by Major Knowlton, by order of General Putnam, occurred on the night it was intended to produce it, and so caused its postponement. The play of the evening—the "Busybody"—had been given and the farce was awaited with lively interest. In the opening scene Washington was represented as an uncouth figure, awkward in gait, wearing a large wig and a rusty sword.

He was attended by a country servant carrying a rusty gun. The actors who personated Washington and his trusty squire had scarcely entered when a sergeant suddenly appeared and exclaimed: "The Yankees are attacking our works on Bunker's Hill." At first this was thought part of the farce; but when Howe, who was present, called out, "Officers, to your alarm posts," the audience was quickly dispersed—so quickly, in fact, that Timothy Newell, in his "Diary," said "with much fainting, fright and confusion." In spite of this mishap

the farce was afterwards produced with "Tamerlane" as the play, and it was probably repeated a number of times.

General Burgoyne was the ruling spirit in these dramatic entertainments. He was himself an amateur actor and had already written his first play, the "Maid of the Oaks," which was originally acted at his seat, the Oaks, in 1774, on the occasion of a marriage fête in honor of his brother-in-law, Lord Stanley. The comedy was brought out by Garrick, at Drury Lane, with Mrs. Abington in the chief role in 1775, previous to the production of the "Blockade of Boston" in Faneuil Hall. It is uncertain whether Burgoyne appeared in any of the pieces produced in Boston, but the tone of the letter quoted above indicates that Thomas Stanley, who was also his brother-in-law, participated in some of the performances. It is, of course, impossible to name any of the British officers who were players at Boston, but so thoroughly had Burgoyne infused the theatrical spirit into his soldiery that when his captured army was in captivity at Charlottesville, in 1779-80, they erected a theatre for their own amusement.

It only remains to be added that during the Boston performances hand-bills of the intended entertainments were often sent to Washington, Hancock and others of the leading spirits among the *Provincials*.

CHAPTER III.

HOWE'S THESPIANS—NEW YORK AND PHILADELPHIA.

THE SEASON OF 1777 IN NEW YORK—AT THE SOUTHWARK THEATRE
IN 1778—LISTS OF THE PRODUCTIONS—TRADITIONS RELATING
TO THE PLAYERS—ANDRÉ'S FIRST CONNECTION WITH MILITARY
THEATRICALS.

UNDER Burgoyne's inspiration the military Thespians at Boston produced plays partly as an affectation, but more in a spirit of offense to New England sentiment; under Howe, both in New York and Philadelphia, the productions were merely a divertisement of an idle soldiery in the name of charity; under Sir Henry Clinton theatricals became a business. Apparently the moving spirits in the earlier New York performances included some of those who had taken part in the Boston productions, as Captain Stanley, who wrote the prologue for the opening night, was the young officer whose letter in regard to the Faneuil Hall theatricals is quoted in the preceding chapter. The first season of the military Thespians at the theatre in John Street began on the 25th of January, 1777, and lasted until the 29th of May. The condition of New York in the winter of 1776-7 was in itself an incentive to the officers of the British army and navy to seek amusement by means of theatrical entertainments. In consequence of the great fire that occurred on the night when the English troops took possession, the city was to a great extent a collection of blackened and

unsightly ruins. The burnt district, which became known as Canvass-Town, was the resort of the worst part of the community—disreputable women, the sailors belonging to the fleet, and even the negroes. When Washington's army retreated most of the Whig families went also, and the city became, what it continued to be for more than seven years, a garrison town. Even in times of peace New York was completely isolated in winter for many months. In such a city in war time the theatre would naturally suggest itself as a means of relief from the tedium of enforced idleness, and it is scarcely surprising that the amateur theatricals of the military, which began in 1777, should have lasted until 1783.

The opening bill, which comprised only Fielding's burlesque, "Tom Thumb," was well adapted for the initial effort of a company of amateurs, which, at the outset, probably was without actresses. On the second night, however, the play of the evening was the "Lyar," with Fielding's burlesque as the afterpiece. Then followed, as the full pieces produced during the season, the "Beaux' Stratagem," the "Inconstant," the "Drummer," "Venice Preserved" and "Rule a Wife and Have a Wife." Of these two, the "Lyar" and "Rule a Wife and Have a Wife," were played in America for the first time, but of

LIST OF PERFORMANCES.

1777.

Jan. 25	—Tom Thumb	Fielding
30	—Lyar	Tom Thumb. Foote
Feb. 6	—Lyar.	Upholsterer Murphy
		13—Beaux' Stratagem . . . Farquhar
		Upholsterer.
	18—Beaux' Stratagem.	Miss in her Teens . . . Garrick
	27—Beaux' Stratagem.	Deuce is in Him . . . Colman
Mar. 13	Inconstant	Farquhar
		Upholsterer.
20	Inconstant.	Chrononhotonthologos . . . Carey
		27—Drummer Addison
		Chrononhotonthologos.
April 3	Venice Preserved	Otway
	Lying Valet	Garrick
7	—Drummer.	Deuce is in Him.

April 17—	Rule a Wife and Have a Wife	
		Fletcher
	Chrononhotonthologos.	
24—	Rule a Wife and Have a Wife.	
May 1—	Rule a Wife and Have a Wife.	
	Mock Doctor	Fielding
5—	Rule a Wife and Have a Wife.	
	Deuce is in Him.	
12—	Rule a Wife and Have a Wife.	
20—	Beaux' Stratagem.	
	Polly Honeycomb . . .	Colman
29—	Beaux' Stratagem.	
	Citizen	Murphy

described. Addison's "Drummer" had been dropped in the latter years of the pre-Revolutionary drama, and Farquhar's "Inconstant" was never played after 1767. It is probable, however, that both plays and farces were selected with more regard for the wishes of the players than the tastes of the public. This is indicated by the tradition that in the "Beaux' Stratagem" Captain Loftus (Guards) was the *Archer*, Captain Oliver De Lancey (17th Dragoons), who painted the scenery, the *Boniface*, and Dr. Beaumont, Surgeon-General of his Majesty's army in America and the manager of the theatre, the *Scrub*. In "Rule a Wife and Have a Wife" Captain Madden (15th Foot) was the *Copper Captain* and Lieutenant Pennefeather *Estifania*. Dr. Beaumont also played at this time *Gregory* in the "Mock Doctor," and Captain Madden *Papillion* and Captain Loftus *Young Wilding* in the "Lyar." Besides these the names of Captain Michael Seix (22d Foot), Captain Phipps, Captain Stanley, William Hulett and William C. Hulett are mentioned as performing this season. William Hulett came over as the dancer of the original Hallam Company in 1753. William C. Hulett was his son. Dunlap says the younger Hulett was a remarkably beautiful youth, who entered the British army as an officer and died soon afterward in the West Indies.

the farces only one, the "Chrononhotonthologos," was new to American theatre-goers. While the farces comprised those that were most popular in the repertoire of the American Company, only one of the comedies, the "Beaux' Stratagem," can be so

The preliminary announcement of the intended performances by officers of the army and navy in New York, in 1777, was printed in Gaine's *Mercury* on the 6th of January. Its terms show that the preparations that were making were still far from complete. The initials T. C., to whom communications were to be directed, probably meant the Clerk of the theatre. But coming from Hugh Gaine, the political significance of the notice is its most noteworthy feature.

Gaine was an Irishman by birth and a Whig in politics, but during the occupation he was not less loyal to "the Constitutional Rights of Great Britain in America" than his journalistic competitor in New York, James Rivington, the publisher of the *Royal Gazette*. When peace returned he was, unlike Rivington, forgiven the part he played during the war. For years he had done business as a bookseller and printer at the sign of the Bible and Crown in Hanover Square, always wearing the same brown wig and long-skirted brown coat. When the Crown came down he continued to do business at the sign of the Bible without failing in the esteem of his fellow-citizens or finding his trade lessened. Gaine was always friendly to the theatre. As early as 1761-2 he printed and sold the tickets for Douglass' Theatre in Chapel Street, and he continued his good offices for the American Company down to the Revolution. Mr. Gaine was not a discriminating critic—he was simply an approving friend, and, like the commendations of many modern writers on the stage, his praises were apt to

PRELIMINARY NOTICE.

* * * The Theatre in this city, having been some time in preparation, is intended to be opened in a few days for the charitable purpose of relieving the Widows and Orphans of Sailors and Soldiers who have fallen in support of the Constitutional Rights of Great Britain in America. It is requested that such Gentlemen of the Army and Navy whose talents and inclinations induce them to assist in so laudable an undertaking be pleased to send their names (directed to T. C.) to the Printer of this Paper before Thursday night next.

be warmest when they were least deserved. The critique¹ that he printed upon Captain Stanley's prologue and the performance of "Tom Thumb" by the military amateurs are proofs of this assumption. Although this criticism, which was printed on the 27th of January, was ostensibly Gaine's, it was probably written by one of the military Thespians. As the performance took place on Saturday night, it is not impossible that Monday's issue of the *Mercury* was printed before the performers had actually proved that a good education and knowledge of polite life are essential to form a good actor. Like some notable instances of later periods, the critic may have written his article without seeing the play.

The performances were generally advertised as "for the benefit of the widows and orphans of the soldiers and sailors," but the advertisements contained the names of none of the performers and gave little information in regard to the performances. In the advertisement for the 13th of February it was announced that £100 had been lodged with Dr. Morris, treasurer to the charity, "for the purpose of giving such immediate relief to widows and orphans of soldiers who, by certificates from commanding officers, appear to be worthy objects." The next performance, that of the 18th of February, was specially designed

¹ GAINES CRITIQUE.—On Saturday evening last the little Theatre in John street in this city was opened with the celebrated burlesque entertainment "Tom Thumb," written by the late Mr. Fielding to ridicule the bathos of several dramatic pieces that at his time, to the disgrace of the British stage had engrossed both the London Theatres. The characters were performed by gentlemen of the Army and Navy; the spirit with which this favorite was supported prove their taste and strong conception of the humor. Saturday's per-

formance convinces us that a good education and knowledge of polite life are essentially necessary to form a good actor. The Play was introduced by a Prologue written by Captain Stanley; we have great pleasure in applauding this first effort of his infant muse as replete with true genius. The scenes painted by Captain De Lancey had great merit and would not disgrace a theatre tho' under the management of a Garrick. The House was crowded with company and the Ladies made a brilliant appearance.

for the benefit of the widows and children of Hessian soldiers employed in America. On this occasion it was "requested by the managers that no gentleman will occupy a seat in General De Heister's box without permission from him." In the next *Mercury* Heister returned thanks for the sum raised by the performance in the name of the Serene Highnesses who had sold their contingents to King George. When the season closed the accounts were settled by Captain Seix at No. 214 Queen Street. Dunlap says that the expense of a night's performance was £80, or \$200, which, if true, was a large sum for entertainments by charity amateurs in a theatre that was, of course, rent free.

Both the authority for the caption of this chapter, Howe's Thespians, and the connecting link between the John Street Theatre in New York and the Southwark Theatre in Philadelphia, are found in Captain Stanley's Prologue, which was originally written for the opening of the former in January, 1777, and again recited at the opening of the latter a year later. At the time this Prologue was written Captain Stanley was only in his twenty-fourth year. For one so young, it must be

CAPTAIN STANLEY'S PROLOGUE.

Once more ambitious of thetic glory,
Howe's strolling company appears before ye;
O'er hills and dales and bogs, through wind and weather,
And many a hair-breadth 'scape, we've scrambled hither;
For we, true vagrants of the Thespian race,
While summer lasts ne'er know a settled place.
Anxious to prove the merits of our band,
A chosen squadron wanders through the land;
How beats each Yankee bosom at our drum!
"Hark, Jonathan! sounds, here's the strollers come."
Spruced up with top-knots and their Sunday dress,
With eager looks the maidens round us press.
"Jemima, see—ain't this a charming sight?
Look, Tabitha,—oh, Lord, I wish 'twas night."
Wing'd with variety our moments fly,
Each minute tinctur'd with a different dye.
Balls we have plenty, and *al fresco* too,
Such as Soho or King street never knew;
Did you but see sometimes how we're array'd,
You'd fancy we designed a masquerade;
'Twould tire your patience were I to relate here,
Our routs, drums, hurricanes and *fêtes champêtres*.

HISTORY OF THE AMERICAN THEATRE.

Let Ranelagh still boast her ample dome—
While heaven's our canopy the earth's our room;
Still let Vauxhall her marshall'd lamps display,
And gild her shades with artificial day;
In lofty terms old vaunting Saddler's Wells
Of her tight ropes and ladder dancing tells;
But Cunningham in both excels.

Now winter—

(Bell rings.)

Hark! and I must not say no;
But soft! a word or two before I go.
Benevolence first urged us to engage,
And boldly venture on a public stage;
To guard the helpless orphan's tender years,
To wipe away th' afflicted parent's tears,
To soothe the sorrows of the widow's breast,
To lull the friendless bosom's cares to rest—
This our design—and sure in such a cause,
E'en error's self might challenge some applause.
With candor then our imperfections scan,
And where the actor fails absolve the man.

confessed it was highly creditable to his "infant muse." He was subsequently promoted to be a major, but died in 1779. Whether he recited his own Prologue on either occasion is not certain, as the newspapers speak of it only as "delivered by a gentleman of the army." The allusions to Jonathan, Jemima and

Tabitha were more applicable to New England than either to New York or Philadelphia, while the reference to Cunningham, the brutal Provost-Marshal of the army of occupation, shows how lightly these gay young officers regarded the outrages and barbarities of war. Lord Rawdon, who spoke Burgoyne's Prologue to "Zara," at Boston, was more fortunate than young Stanley, for he not only received ample credit for its delivery, but lived to succeed his father as Earl of Loudoun and to achieve distinction both as a soldier and statesman.

The first mention of the Southwark Theatre after the British occupation in Philadelphia, in 1777, was in the "Diary" of Robert Morton, the son of a Philadelphia merchant, then in his seventeenth year. After the battle of Germantown the wounded British soldiers were brought into the city, and according to young Morton were cared for "some at the Seceder meeting-house, some at the Presbyterian meeting-house in Pine Street, some at the Play-house and some, and

those the most, at the Pennsylvania Hospital." As the winter approached and the theatre was no longer needed as a hospital for the wounded, Howe's military Thespians began to prepare it for the uses for which it was intended. The first announcement of their purpose was conveyed through an advertisement in the *Pennsylvania Ledger*, on the 24th of December, 1777, for a person at the play-house who wrote a legible hand, and for a clerk to the theatre. At the same time notice was given to those who had formerly been employed at the theatre that they might again obtain employment. Then on the 3d of January, 1778, they advertised for a copy of the comedy of the "Wonder," which the advertisement said was "wanted for the use of the theatre." Following this, on the 14th of January, came the announcement of the initial performance.

Howe's Thespians began their Southwark season on the 19th of January, 1778, and continued it until the 19th of May. The "Constant Couple," announced for the 16th of February, was postponed until the 2d of March, on account of the illness of one of the actresses, and the "Wonder" and "A Trip to Scotland," performed on the 20th of April, had been announced for the 10th and 13th, but were postponed on each occasion. When the "Inconstant" was given, on the 9th of March, tickets sold for the "Constant Couple" were received. On this

LIST OF PERFORMANCES.

1778.	
Jan. 19	No One's Enemy but his Own, Murphy Deuce is in Him Colman
26	Minor Foote Deuce is in Him.
Feb. 9	Minor. Duke and No Duke Tate
16	Constant Couple Farquhar Duke and No Duke.
Mar. 2	Constant Couple. Mock Doctor Fielding
9	Inconstant Farquhar Mock Doctor.
16	Inconstant. Lethe Garrick
25	King Henry IV . . . Shakspere Lethe.
30	Henry IV. Lethe.

April 20—	Wonder	Centlivre
	Trip to Scotland . . .	Whitehead
24—	Wonder.	
	Mock Doctor.	
May 1—	Lyar	Foote
	Trip to Scotland.	
6—	Lyar.	
	Duke and No Duke.	
19—	Douglas	Home
	Citizen	Murphy

night there was an exhibition of fireworks. For the next performance of the "Inconstant," on the 16th, two sets of bills were printed, one set naming "Lethe" and the other the "Mock Doctor" as the farce. No performances were given

during Passion Week. The tragedy of "Douglas" and the farce of the "Citizen," which comprised the closing bill, were obtained through an advertisement inserted in the *Pennsylvania Ledger*, on the 2d of May. Two of the announcements were unusual even for that time. When the "Minor" was first announced, "the foreign gentleman, who slipped a guinea and a half into the hand of the box-keeper and forced his way into the house," was "desired to send to the office of the theatre in Front Street," that it might be returned, and in the second advertisement of this comedy gentlemen were "earnestly requested not to attempt to bribe the door-keepers." It is, of course, impossible to give the names of any of the players or their parts, as they were not announced and tradition has not preserved them.

It was at this time that the name of Major André first became associated with the amateur theatricals of the military Thespians. Dunlap conveys the impression, without actually asserting it, that André assisted Captain De Lancey in preparing the scenery at the John Street Theatre from the outset. Such may have been the case, but it is not likely. André's exchange as a prisoner of war was only a matter of days when the theatre opened on the 25th of January, 1777, and he had only obtained his captaincy on the 18th. His staff appointment came later, and his Provincial rank of Major later still. In

Philadelphia, in 1778, his position was entirely different. He was now at headquarters as Grey's aide and the favorite of his chief. He was a favorite, too, in his own immediate circle, which included Simcoe, the famous partisan officer, Sir John Wrotlesley, Captain De Lancey, Captain, now Major, Stanley and Major Lord Cathcart. He was young, handsome, gay, accomplished. In Philadelphia society he was even more petted than other young men of higher lineage. In the family of Edward Shippen he was especially favored. To Miss Redman he inscribed pretty *vers de société*, and both he and Major Stanley cut buttons from their coats at their departure to leave her as a memento. In the Mischianza he was the knight of Miss S. Chew. It is singular under such circumstances, if André really appeared in any of the plays presented at the Southwark Theatre, that no tradition of his parts should exist, and I am inclined to believe that his connection with the amateur theatricals of the period was confined to his contributions as a scenic artist. The scenery painted by him was distinctly remembered by old Philadelphians for many years after the Revolution, and a full description of at least one set of scenes from his brush has come down to us. "It was a landscape," Durang wrote, "presenting a distant champagne country and a winding rivulet, extending from the front of the picture to the extreme distance. In the foreground and centre was a gentle cascade—the water exquisitely executed—overshadowed by a group of majestic forest trees. The perspective was excellently preserved; the foliage, verdure and general coloring artistically toned and glazed. It was a drop scene, and André's name was inscribed on the back of it in large black letters. It was preserved in the theatre until 1821, when it perished with the rest of the scenery in that old temple of the drama."

It is an interesting fact in connection with the first production in America by the military Thespians of Foote's comedy, the "Minor," in Philadelphia, and the curious incident connected with it, that its presentation was once before intended at the Southwark Theatre under Mr. Douglass' auspices. The story is told in a letter from Alexander Mackraby, dated June 20th, 1770, to Sir Philip Francis, and printed in Sir Philip's "Memoirs." "I believe I have never told you," Mackraby says, "that we have got Whitefield among us. He preaches like a dragon, curses and blesses all in a breath, and tells us he hopes to die in the pulpit. He abuses the players, who in turn advertised to perform the 'Minor.' The parsons petitioned the Governor against it and the performance was dropt." What rendered this intended production retaliatory in its nature was the fact that in the Epilogue, spoken by *Shift*, which the author originally performed as well as the parts of *Mrs. Cole* and *Mr. Smirk*, Foote took off, to a great degree of exactness, Whitefield's manner and person.

It may be added that to Howe's Thespians in New York in 1777, and in Philadelphia in 1778, America owes much as a promoting cause of the enervating indolence that made the achievement of independence possible.

CHAPTER IV.

CLINTON'S THESPIANS—1778-82.

FIVE YEARS OF THE MILITARY PLAYERS IN NEW YORK—AMATEUR THEATRICALS AS A BUSINESS—LISTS OF THE PERFORMANCES—SPECULATIONS CONCERNING THE ACTORS AND ACTRESSES—GOSSIP OF THE THEATRE ROYAL.

WHEN Sir Henry Clinton succeeded Howe in command of the King's troops Philadelphia was evacuated and the return of the army to New York begun. The march was a toilsome one. No sooner had it begun than Washington with his little army left the encampment at Valley Forge to place himself in Clinton's path. It was the British commander's intention to march to New Brunswick and embark his army on Raritan Bay for New York. In this design he was frustrated by Washington's presence, to whom, encumbered as he was by his trains, it was not Clinton's wish to offer battle. He accordingly turned at Allentown toward Monmouth Court-house to make his way to Sandy Hook. At Freehold he was compelled to fight and was beaten, and he only succeeded in reaching New York by retreating in the night. Once in that city he was secure against attack, but the price of security was inaction—the cost of inaction was the demoralization that is sure to ensue when the leaders of an army yield to the pleasures of the table and the blandishments of beauty. Gaiety ruled the hour. Extravagance was a virtue. Entertainments were

frequent, and so grotesque were the "fads" of the time that dinners were often given with closed blinds and by candle light in the daytime. Under the conditions that then prevailed in New York it was fashionable to be loyal. Every belle had a half dozen danglers among "the Lords and Sir Georges and dear Colonels" of the garrison. Elopements were common. Vice was supreme. The Tory ladies of New York were not even ashamed to vie with the mistresses of the officers in showing favor to the young and dissolute gallants of Sir Henry's army. Indeed, these ladies of pleasure were among the most potent influences in the pageants and dissipations of the period. One of them, a beautiful English girl, the mistress of Major Williams of the artillery, at a grand review in Philadelphia, in 1777, was allowed to drive slowly down the line, wearing a dress cut and trimmed after the fashion of his regiment, the facings and plumes of her equipage being those of the artillery. In New York, in 1779, she became the queen of the foot-lights, appearing in such high comedy roles as *Mrs. Sullen* in the "Beaux' Stratagem" and *Clarinda* in the "Suspicious Husband," with as much acceptance as any of the professional actresses who had preceded her.

It will be seen, however, that even before the evacuation of Philadelphia and the toilsome march through New Jersey to New York, a company of military Thespians had given performances in the

PRELIMINARY NOTICE.

By Permission of his Excellency,
Sir HENRY CLINTON, Knt of the Bath, &c.

THE THEATRE will be opened early next week by a Society of Gentlemen of the Army and Navy for the laudable purpose of raising a supply for the widows and orphans of those who have lost their lives in his Majesty's ser-

John Street Theatre under Sir Henry Clinton's auspices. As a matter of fact, the New York house was re-opened nearly a month before Howe's Thespians began to give entertainments at the South-

wark Theatre. The preliminary announcement was made in Rivington's *Gazette*, January 3d, 1778. The season began only three days later, and the theatre was not finally closed until the 8th of June. The opening piece was "Douglas," which was twice played, being "much applauded by a crowded and brilliant audience," one of the papers said of the second performance.

The next production called out an elaborate criticism,¹ which is chiefly noteworthy for its allusion to Mr. Douglass and the American Company, then reported playing in the Island of Jamaica. The phraseology of this notice seems to indicate that the direction of the theatre this season was not in the hands of military managers, and as tickets for the boxes were to be had of Mr. Barrow, at the theatre, it is not improbable that he was the director. Dunlap says that Col. Guy Johnson and Dr. Hammond Beaumont were the managers this season, but as he trusted to his memory his testimony is not conclusive. As Mr.

vice, as well as for such other generous charities as their funds may enable them to perform. It is hoped the good intention of these gentlemen will meet with the indulgence of all those who are actuated by the same liberal principles. Notice will be given in the next paper of the first night of performance and every attention paid to make it a rational entertainment. Tickets will be delivered out at Mr. Rivington's, Mr. Hugh Gaine's and Mills and Hicks's Printing Houses, at both Coffee-Houses and at Marshall's Tavern opposite to the Theatre in John street, and the managers request that the Ladies will send servants in time to keep places for them in the boxes that they may be the more agreeably accommodated.

¹ CRITICISM FROM RIVINGTON'S *Royal Gazette*.—On Thursday sen'night at the first performance of the "West Indian," an admired comedy written by Mr. Cumberland, there were present upward of nine hundred persons which exceeds by more than one hundred the fullest house ever known since its first construction many years ago by Mr. Douglass of the American Company now performing in the island of Jamaica.—Thus from these beneficent and liberal con-

tributions very laudable purposes are answered; the gentleman who is so obliging as to superintend the conduct of the Theatre, a labor truly Herculean, is enabled to dispense relief and support to many objects of real distress and indigence, at the same time with the assistance of the gentlemen of the army and navy, who are at great expense in getting up the characters, the truly generous and well disposed inhabitants of the town are most agreeably and rationally entertained.

Barrow, who was originally a coach painter and for a long time a dealer in engravings in New York, had charge of both the scene department

LIST OF PERFORMANCES.

1778.

Jan.	6—Douglas	Home
	9—Douglas.	
15	—West Indian	Cumberland
	Lethe	Garrick
22	—West Indian.	
	Citizen	Murphy
29	—Fair Penitent	Rowe
Feb.	12—Jealous Wife	Colman
	Mock Doctor	Fielding
16	—Jealous Wife.	
	Mock Doctor.	
Mar. 27	—Othello	Shakspere
April 21	—Rivals	Sheridan
	Miss in her Teens . . .	Garrick
	27—Rivals.	
May 5	—Beaux' Stratagem . . .	Farquhar
	Devil to Pay	Coffey
11	—Beaux' Stratagem.	
	Apprentice	Murphy
20	—Recruiting Officer . . .	Farquhar
	Miller of Mansfield . . .	Dodseley
June 8	—She Stoops to Conquer .	Goldsmith
	Miller of Mansfield.	
	(Mrs. Tomlinson's Benefit.)	

and the box-book, it is scarcely assuming too much to say that he was the practical, if not the ostensible, manager. Captain Hardenbrook, of the *Provincials*, was the *Belcour* in the "West Indian," Major Moncrief, of the Engineers, the *Othello*, and Dr. Beaumont the *Iago*, *Scrub* in the "Beaux' Stratagem" and *Gregory* in the "Mock Doctor." For these names the only authority is Dunlap, who unfortunately mixed up the military players of many seasons, so that it is impossible to place any trust in them. The performance of the 11th of May was announced as the

"last time of performing," but it was afterward determined to give a night, May 20th, for the "benefit of the refugee and other poor." The production of the "Rivals" this season was the first performance of Sheridan's first comedy in America. Dunlap saw the performances of both "Douglas" and the "West Indian" this season, and he says the receipts for the latter on the 15th of January amounted to £310, or \$776. The military *Major O'Flaherty* he compared with the original, Moody, and with John Henry.

In a theatrical sense the final performance of the season,

Mrs. Tomlinson's benefit, was the most interesting event of the period. Mrs. Tomlinson had been, with her husband, a member of the American Company from 1758 to 1772, but apparently she appeared only as a make-shift in emergencies. She had been off the stage nearly six years when she reappeared with the military Thespians. To them her knowledge of stage business, however limited, and her talents, whatever they were, must have been useful. It is to be regretted that none of her parts are on record, her benefit only indicating two facts—that she was living in New York during the occupation and that she was needy.

This season produced another of those prologues for which the amateur theatricals of the time are noteworthy. It was "written

PROLOGUE.

Now that hoar winter o'er the frozen plain,
Has spread the horrors of his heavy reign,
Has bade awhile the din of battle cease,
And mocks these regions with the mask of peace,
Once more the scenic muse exerts her pow'r,
And claims her portion of the leisure hour.
To prompt the laugh, the brow of care to smooth
(And this sad land, alas! has cares to sooth),
To wake to pity, and with soft control
Melt into tender sympathy the soul,
Vice to discourage, or with bolder aim,
Rouse to high deeds and point the way to fame:

MRS. TOMLINSON'S BENEFIT.

For the *Benefit of Mrs. Tomlinson*,
Who performed during the last Winter and
begs the indulgence of the Public for one
NIGHT.

On Monday, being June 8, 1778,
At the Theatre Royal in John street,
Will be presented a Comedy called

SHE STOOPS TO CONQUER,

or the

Mistakes of a Night,
written by the late ingenious Dr. Goldsmith.

To which will be added a Farce called

THE KING

and the

Miller of Mansfield,

In which will be introduced a song.

The Doors will be opened at half past
Five and the Performance to begin at Seven.

* * * Tickets to be had at the usual places
and of the Printer.

New York during the occupation

by a distinguished character, who in the midst of superior avocations does not appear unmindful of the muse by whom he is favored," and spoken on the opening night, January 6th, 1778. Dunlap speaks of this prologue as not unworthy of preceding the

These are the ends, which from the earliest age,
Have been the boast and object of the stage.
We have a nobler purpose still in view,
A tribute to our falling comrades due !
From us their helpless infants shall be fed,
And fainting misery receive its bread.
O Britons ! (and your generous thirst for fame
Has found you fully worthy of the name !)
Tho' scowling faction's interested band,
At home asperse us, and with envious hand
Our well-earn'd laurels tear, the public weal
Bids us not murmur, whatsoe'er we feel.
But to those honored names whose just applause
Rewards the champions of their country's laws,
Whose generous breasts feel for each soldier slain,
Nor suffer blood so shed to flow in vain,
Whose liberal hand allays the widow's grief,
And to her starving babes affords relief,
To those, whose bounty thus our toil repays,
O ! friends, withhold not the full meed of praise !

Their fair example bade our stage arise,
Blest be th' amusement which relief supplies
To infant wretchedness, to widow'd age,
And the maimed victim of the battle's rage !
With you for judges, and such views as these
(Tho' with each anxious care and wish to please),
No fears distress us ; to secure applause
We'll plead no other merit than our cause.

for the refugee poor. If André had been in New York at the time the prologue would probably have been attributed to him, although there is no evidence in any of the doggerel known to be his of a capacity to write anything so serious.

When the season of 1778-9 opened Sir Henry Clinton was back in New York with the army that had spent the previous winter in Philadelphia. André was with him and had but recently been appointed his aide, with the Provincial rank of Major. That this gay young officer now took part in the theatrical preparations and activities of the season may be assumed with safety. The first announce-

first production of Home's excellent tragedy in America, although "Douglas" had been presented in New York by professional players nineteen years before it was undertaken by the military amateurs. The prologue is, however, suggestive of the distress that prevailed in New York at the time, which was by no means confined to the widows and orphans of the soldiers. The city was crowded with poor refugees, wretched and starving. This condition was recognized after the season closed by the special benefit

ment of the preparations making for the season was contained in the *Royal Gazette* for the 19th of December, 1778, but the theatre was not opened until the 9th of January following. This advertisement asked such gentlemen as were inclined to give their assistance "to signify it by a sealed note directed to the managers, to be left at Mr. John Barrow's in Broad street near the Main Guard." The responses could not have been immediate, as the advertisement was repeated several times. Besides, the theatrical library of the managers of the Theatre Royal was a small one, the following pieces being advertised as wanted before the house opened: the "Lyar," "Tom Thumb," "Orphan of China," "Tancred and Sigismunda," "High Life Below Stairs," "Hob in the Well," "Guardian," "What D'ye Call it?" "Wonder" and "Cheats of Scapin." The male parts were, as usual, filled by officers of the army and navy, but the advertisement for the opening

LIST OF PERFORMANCES.

1779.

Jan.	9—Chrononhotonthologos . . .	Carey
	Taste	Foote
22—	Lyar	Foote
	Miller of Mansfield . . .	Dodsley
28—	Lyar.	
	Mock Doctor	Fielding
Feb.	6—Minor	Foote
	Miller of Mansfield.	
17—	Douglas	Home
	Upholsterer	Murphy
20—	Busybody	Centlivre
	Trip to Scotland . . .	Whitehead
27—	Douglas.	
	Lying Valet	Garrick
Mar.	3—Busybody.	
	Mock Doctor.	
6—	Richard III	Shakspere
	Lying Valet.	
13—	Absent Man	Bickerstaff
	Citizen	Murphy
18—	Richard III.	
27—	Othello	Shakspere
	Mayor of Garratt	Foote
April	5—Jealous Wife	Colman
12—	Venice Preserved	Otway
	Lying Valet.	
17—	Jealous Wife.	
	Old Maid	Murphy
21—	Minor.	
	Mayor of Garratt.	
26—	Richard III.	
May	5—Miser	Fielding
	Mayor of Garratt.	
18—	Orphan of China	Murphy
22—	Miser.	
	Old Maid.	
June	4—Fair Penitent	Rowe
	Upholsterer.	
19—	Fair Penitent.	
	Citizen.	
	(Benefit of Mrs. Tomlinson.)	

night informed the public that the *Queen*, *Maids of Honor* and *Lady Pentweazle* would be performed "by young ladies and grown gentlewomen who never appeared on any stage before."

PROLOGUE.

Well, somebody must foremost show his face;
Sure modesty's no virtue in this place,¹
And bashfulness with soldiers were disgrace;
But soft—you are, 'tis true, a hardy band
'Gainst whom we players have to make a stand:
Too well accou'ted for the dire assault,
Unerring marksmen at an actor's fault,
Inclin'd as skill'd to brandish satire's dart,
Unarmed we appear in ev'ry part—
And least of all protected at the heart:
Yet we have ground and ground to be maintain'd,
Upon the flanks² we're pretty well sustain'd,
And let me tell you, 'twixt yourselves and me,
That Mr. Prompter is no bad *Appui*.
Why should we fear the foe in the ravine?³
We've upper ground and palisades⁴ between,
And, *vivat Rex*, none come behind the scene:
Nor⁵ traversed thus, the perils that we prove
Of missile pippins from the heights above.
Should all this fail, we *adepts* in the trade
Can foil you by *manœuvre retrograde*;
Of late such prowess has been thus display'd.

Yet ere the cat-call sounds the dread alarm
Can naught arrest the critic's vengeful arm?
A plea we'll urge which *Britons* must admit—
One that shall silence all the shafts of wit:
Can censure raise a dart against our scene
When *charity* extends her hand between?
Thus when on Latia's shore the *Sabine* host
('Twas then the fashion) rag'd for spouses lost;
Lest bloodshed should ensue each *gentle* woman,
With condescension, took her fav'rite *Roman*:
Nor less compliant, to appease the strife,
Each *Sabine* in true ton, gave up his wife.

So *charity* our compromise proclaims,
And interposes like the *Sabine* dames;

the usual original prologue for the opening night, but by whom this one was written, or by whom spoken, is not recorded. After the opening no performance seems to have been given until the 22d of January, when the "Lyar," which had been specially advertised for as "much wanted," was produced. For the 13th of February Mrs. Centlivre's comedy, the "Busybody," and the farce of the "Upholsterer" were announced, but the performance did not take place, the farce being postponed until the 17th and the comedy until the 20th. When "Richard III" was played for the second time on the

¹ The stage.

² General's boxes.

³ Pit.

⁴ Orchestra.

⁵ Behind the slip.

18th of March a "new comic dance" took the place of the customary farce. Great difficulty was experienced in procuring a copy of the "Orphan of China." It was frequently advertised for, and after it was obtained "extraordinary preparations" were made for its production. Toward the close of the season postponements were frequent. Rowe's "Fair Penitent" was particularly unfortunate, going over a number of times, first on account of "the illness of a principal performer," and afterward owing to the absence on duty of members of the company. When the season closed Mrs. Tomlinson, who was again with the company during the winter, had a second benefit. On this occasion her name occurs for the last time in the annals of the American theatre. The first performance this season yielded £179 5s. 4d., which was thus distributed by Lieutenant Brown, to whom the money was paid by the managers:

	£179 5 4
Paid 44 widows each 20s.	£44
1 Pair shoes and a pair stockings to 40 of the above, cost .	27
	£71
Paid 72 children 20s. each	72
To 16 orphans at 45s. 4d.	36 5 4
	£179 5 4

The season of 1779-80 began on the 6th of December and did not close finally until the 20th of July following. The season was re-

LIST OF PERFORMANCES.

1779.

- | | |
|----------------------------|----------|
| Dec. 6—Miser | Fielding |
| Lying Valet | Garrick |
| 13—Fair Penitent | Rowe |
| Miss in her Teens | Garrick |
| 15—Fair Penitent. | |
| Miss in her Teens. | |

markable for changes in the bill and postponements, owing to accidents to the performers and other causes. As early as the 10th of January "Douglas" was substituted for "Venice Preserved," in

Dec. 20—	Miser.	
	Lethe	Garrick
24—	Douglas	Home
26—	Douglas.	
	Upholsterer	Murphy
29—	Catharine and Petruchio.	Shakspere
	Mock Doctor	Fielding
31—	West Indian	Cumberland
	Catharine and Petruchio.	
1780.		
Jan. 10—	Douglas.	
	Apprentice	Murphy
20—	West Indian.	
	Miller of Mansfield . . .	Dodsley
26—	Douglas.	
	Upholsterer.	
31—	West Indian.	
	Catharine and Petruchio.	
Feb. 7—	Tamerlane	Rowe
	Mock Doctor.	
14—	Clandestine Marriage . . .	
	Garrick and Colman	
	Upholsterer.	
23—	Tamerlane.	
	Anatomist	Ravenscroft
26—	Beaux' Stratagem . . .	Farquhar
	Anatomist.	
March 6—	Richard III	Shakspere
	Polly Honeycomb . . .	Colman
13—	Clandestine Marriage.	
	Chrononhotonthologos . . .	Carey
18—	Richard III.	
	Lethe.	
27—	Zara	Hill
	Farmer's Return from London	
	Garrick	
April 1—	Catherine and Petruchio.	
	Love a la Mode	Macklin
3—	Venice Preserved	Otway
	Apprentice.	
8—	Beaux' Stratagem.	
	Tom Thumb	Fielding
12—	Zara.	
	Love a la Mode.	
19—	Richard III.	
	Hob in the Well	Cibber
26—	Jealous Wife	Colman
	Miss in her Teens.	

consequence of a principal performer "having had the misfortune to break his arm." It was explained that the change was made "in order to prevent the public being disappointed in theatrical amusements." The "West Indian," intended for the 17th, was also postponed on account of the illness of a principal actor. When "Richard III" was advertised for the 6th of March, it was announced that the characters would be "dressed in the habits of the times." The farce of "Bon Ton," now first played here, was given only twice. Difficulty was experienced in obtaining a copy of "Tom Thumb," which was advertised for in the *Royal Gazette* as early as the 8th of March. "Jane Shore" and "Who's the Dupe?" were to have been performed on the 22d of May, but were postponed until the 25th, "on account of the melancholy accident that happened to one of the performers." The newspapers of the time

do not tell what this "melancholy accident" was, or give the name of the person to whom it happened. Goldsmith's comedy, "She Stoops to Conquer," was intended for production on the 7th of June, but the performance was delayed until the 3d of July, when it was given with "Love a la Mode" as the afterpiece instead of "All the World's a Stage," which was first announced. The season closed with a benefit for Mr. Hemsworth, the prompter, who, it will be remembered, was celebrated in the prologue delivered on the opening night of the previous season. Perhaps the most curious advertisement, illustrating the scarcity of plays in New York during the Revolution and the means sometimes resorted to to obtain copies of pieces required for the theatre, that was printed during the British occupation, was one that appeared in the *Royal Gazette* on the 22d of December, 1779. "The managers of the theatre," the advertisement said, "understanding that a gentleman purchased a set of Garrick's Works from Mr. Robertson, printer, will be much obliged to that gentleman if he will resign the purchase over to the theatre for the benefit of the charity, or lend them the particular volume that contains the comedy of 'Catharine and Petruchio.'" As the farce was soon afterward produced, it is evident that the gentleman complied with this odd request.

The season of 1780-81 began unusually early, the Theatre Royal opening on the 30th of October, and not closing until the 11th

May	1—Distressed Mother Philips Hob in the Well.
	8—Recruiting Officer . . . Farquhar Love a la Mode.
	13—Distressed Mother.
	Bon Ton Garrick
	15—Recruiting Officer.
	Bon Ton.
	25—Jane Shore Rowe Who's the Dupe? . Mrs. Cowley
July	3—She Stoops to Conquer . Goldsmith Love a la Mode.
	20—Jane Shore.
	Citizen Murphy (Mr. Hemsworth's Benefit.)

- of the following June. When "Miss in her Teens" was presented on the 11th of December, the part of *Fribble* was played by a lady. The "Rivals" was originally announced for the 18th of December, but the "Revenge" was substituted for it, and it was not produced until the 22d of January. This was the second production of Sheridan's comedy by the military Thespians in America. There were fewer postponements than usual this season, but the departure of the fleet from New York interfered with the performance of "King Henry IV." The benefit of the 3d of May gives us the names of the actresses who were with the military Thespians at the time—Mrs. Batten, Mrs. Fitzgerald, Mrs. Smith and Mrs. Shaw. The only one among them who sought to become a professional actress was Mrs. Fitzgerald. She will be found playing a professional engagement in New York, in 1783, as a member of Mr. Ryan's company. This season the bills
- LIST OF PERFORMANCES.
-
- 1780.**
- | | |
|------------------------------------|--------------------|
| Oct. 30—Clandestine Marriage . . . | Garrick and Colman |
| Flitch of Bacon | Bate |
| Nov. 8—Mahomet | Miller |
| Three Weeks After Marriage | Murphy |
| 13—West Indian | Cumberland |
| Love a la Mode | Macklin |
| 20—Recruiting Officer | Farquhar |
| Deaf Lover | Pilon |
| 27—Sethona | Dow |
| Deaf Lover. | |
| Dec. 4—Inconstant | Farquhar |
| Reprisal | Smollett |
| 11—Venice Preserved | Otway |
| Miss in her Teens | Garrick |
| 18—Revenge | Young |
| Love a la Mode. | |
| 26—Minor | Foote |
| High Life Below Stairs . | Townley |
- 1781.**
- | | |
|-----------------------------|-------------|
| Jan. 2—Zara | Hill |
| High Life Below Stairs. | |
| 11—Beaux' Stratagem . . . | Farquhar |
| High Life Below Stairs. . | |
| 15—Orphan | Otway |
| Mock Doctor | Fielding |
| 22—Rivals | Sheridan |
| Anatomist | Ravenscroft |
| 29—King Henry IV . . . | Shakspeare |
| Lying Valet | Garrick |
| Feb. 5—Inconstant, | |
| Lying Valet. | |
| 12—King Henry IV. | |
| Upholsterer | Murphy |
| 19—Commissary | Foote |
| Farmer's Return from London | |
| | Garrick |
| Citizen | Murphy |
| 26—Fair Penitent | Rowe |
| Brave Irishman . . . | T. Sheridan |

contained the line—"No children in laps will be admitted." The pieces advertised for as "wanted for the theatre," were the "Spirit of Contradiction," the "Tobacconist," "A Trip to Scotland," the "Intriguing Footman" and "Note of Hand." Of these, the only one that seems to have been procured was the farce first named. It may be remarked, however, that the "Note of Hand" was played the next season. As was customary, the season of 1780-81 began with an original prologue, by one of the soldier-poets, with which New York then abounded. That spoken on the opening night was like most of those that had preceded it, but it is worth reprinting as part of the record. It contains the usual platitudes about the wickedness of the Colonies in resisting British dominion, the mission of the drama to amuse the head and

PROLOGUE.

Escaped the dangers of the embattled plain
Once more we gather in the muse's fane,
The gloomy winter's rigors to beguile
And grace our evenings with Thalia's smile.

	March 5—Bold Stroke for a Wife . Centlivre Old Maid Murphy
	9—Douglas Home Cross Purposes O'Brien (Mr. Hemsworth's Benefit.)
	12—Zara. Citizen.
	19—Suspicious Husband . . . Hoadly Cross Purposes.
	26—Revenge. Duke and No Duke Tate
April 2—	Jealous Wife Colman Three Weeks After Marriage.
	16—Macbeth Shakspere Miller of Mansfield . . . Dodsley
	23—Love Makes a Man . . . Cibber Toy Shop Dodsley
	26—Venice Preserved. Duke and No Duke.
	30—Venice Preserved. What D'ye Call it? Gay
May 3—	Bold Stroke for a Wife. Duke and No Duke. (Benefit of Mrs. Batten, Mrs. Fitzgerald, Mrs. Smith and Mrs. Shaw.)
	7—West Indian. Spirit of Contradiction . . . Rich
	10—Macbeth Shakspere Cross Purposes.
	14—King Lear Shakspere Cross Purposes.
	28—Richard III Shakspere Mayor of Garratt Foote
June 2—	Fashionable Lover . Cumberland Deaf Lover.
	11—Jane Shore Rowe Miss in her Teens. (Mr. Bunyan's Benefit.)

humanize the breast, and
the potency of charity as
a palliative for bad acting.
As was always the case,

Here we renounce the war's unnatural strife;
 For the domestic scenes of peaceful life;
 Where moral truths, in varied fiction dress'd,
 Amuse the head and humanize the breast;
 Where mirth and sadness separately strive
 To keep imagination's flame alive;
 Where still to nature and her dictates true,
 With latent character exposed to view;
 While actions, passions animate the plan,
 And paint the mental universe of man.

But as the candidates for honest praise,
 We twine the actors' with the poets' bays,
 (Conscious whate'er indulgence may be shown
 We bring no imperfections but our own).
 When any trifling blemishes appear,
 Think on our purpose and we need not fear.
 Remember that our plain, untutored stage
 Rose 'midst the clamors of intestine rage;
 When nature's blessings could no longer please,
 And faction rail'd at liberty and ease;
 When all the genial arts of peace were fled,
 And growing ignorance rais'd her Gothic head.

Amidst the mingled sounds of discord drear,
 The notes of misery dwelt upon the ear;
 Which melting pity, soft-eyed, placid maid,
 In quick vibrations of the heart convey'd.
 The helpless offspring of the soldier slain,
 No longer left to weep and mourn in vain,
 Became the object of our future care,
 And shar'd our leisure from the toils of war.
 Nor were we disappointed in our aim,
 When to your feelings first we urg'd their claim;
 The big tear rose in many a beauteous eye,
 And many a bosom heav'd the gen'rrous sigh.

Our great commanders when this rage began,
 Beheld, approv'd and patroniz'd our plan,
 As fair example, like the moving lay,
 Sheds o'er the mind an intellectual ray,
 From them diffus'd the liberal passion stole
 In genuine streams of candor to the soul;
 Soften'd rude nature into grace and ease,
 Nor check'd the smile when genius sought to please.
 —Thus may you still continue your applause,
 And when the actor fails commend the cause.

neither the name of the author of the prologue, nor of the person by whom it was recited, was given. Although the charitable nature of these performances was always insisted upon in the prologues, there is grave reason to believe they were, in fact, a business rather than a charity. There was a regular salary list. Dunlap says there were fourteen performers at a dollar a night. Payment was exacted by the officers as well as the performers in civil life, and an English journal of the time sought to excuse the willingness of British officers to perform for hire, on the ground that in New York necessaries were so extremely dear

that an inferior officer, who had no other resources than his pay,

underwent more difficulties than the common soldier. "Circumstanced as these brave men are," it was urged, "such an exertion of their talents to increase their incomes deserves the greatest encouragement." And so, in spite of the platitudes of the prologues, it appears that the charity was a business. Most of these prologues, as has been seen, were commonplace, but one spoken previous to the production of "Mahomet" on the 8th of November, 1780, was grotesque in its British assumption of superior excellence and virtue. It was "spoken in the character of an Indian Chief," and the *Royal Gazette* of the 11th said it was "delivered with that grace, gesture and elocution we were accustomed to admire in the golden age of Garrick, Barry and Woodward." The opening lines will be sufficient to show its literary quality and British complacency:

I am a chief, a native of these lands,
Proud to obey the British King's commands;
Charmed with your virtue and superior grace,
Knowledge we seek from your enlighten'd race;
Tho' Christian moral truths to us are new—
Yet pleased with virtue we are charm'd with you;
And by the intercourse as we improve,
Increase allegiance by increasing love,
And hope in future time to bring to view
Our Indian squaws as fair, as chaste as you.

The absurdity of such an address as this was only made endurable by its effrontery, but it was the kind of production to be expected from amateur actors who pronounced British dominion "liberty and ease," and American aspirations the "clamors of intestine rage." The name of the author was not given.

Before the season of 1781-2, which was practically the last of the military Thespians in New York, opened it was announced in the *Royal Gazette* that the theatre was repairing, decorating and airing.

This was printed on the 20th of December, 1781, but the new year had begun before everything was in readiness for the season's work.

LIST OF PERFORMANCES.

1782.

Jan. 28—	Macbeth	Shakspere
	Mock Doctor	Fielding
Feb. 11—	Clandestine Marriage	Garrick and Colman
	Chrononhotonthologos	Carey
18—	Revenge	Young
	Irish Widow	Garrick
25—	Provoked Wife	Cumberland
	Love a la Mode	Macklin
Mar. 6—	Jealous Wife	Colman
	Lying Valet	Garrick
11—	Recruiting Officer	Farquhar
	Note of Hand	
April 1—	Douglas	Home
	High Life Below Stairs	Townley
29—	Fair Penitent	Rowe

There were the usual advertisements for pieces wanted for the theatre, among them "Love in a Village," "School for Scandal," "School for Guardians" and "Maid of Kent," but apparently no new plays or farces were produced, except the "Note of Hand," which was sought for the previous season. When the "Mock Doctor" was played the part of *Dorcas* with songs was announced as by a

young lady, but there is no trace of her identity. Any identification of the military performers is equally out of the question. Dunlap's list is not only brief and unsatisfactory, but it is a jumble in every way. No dates are given, and although different officers played the same role at different times, the impression is conveyed that all of them were seen in 1778. This was manifestly impossible. He names, for instance, Major Lowther Pennington, of the Guards, as well as Major Moncrief, as playing *Othello*, but leaves it an open question whether Dr. Beaumont continued as *Iago* throughout the entire period. This, however, is not unlikely, as he is also credited with the parts of *Lovegold* in the "Miser" and *Hecate* in "Macbeth." Dr. Beaumont died in New York, October 1st, 1782. "In Richard III" and "Macbeth," Major Williams is set down for the title roles, and in the former, Captain Stephen Payne Adye, Judge-Advocate, was *King Henry VI.*

Major O'Flaherty played *Ranger* in the "Suspicious Husband" and *Young Norval* in "Douglas;" Captain Hardenbrook (Provincials), *Belcour* in the "West Indian;" Captain Thomas Shreve (Provincials), *Duke of Venice* in "Othello," *Lord Mayor* in "Richard III" and *Freeman* in "High Life Below Stairs," and Lieutenant Butler (Eighth Foot), *Stockwell* in the "West Indian." The other officers named as acting, whose parts are not mentioned, were Major André, Captain McDonell, Seventy-First Foot; Lieutenant Le Grange, Provincials, and Lieutenant Spencer, Queen's Rangers. Dunlap says of Lieutenant Spencer that he played *Richard III* at Bath, in 1785, when he was thus noticed in one of the papers: "The *debutant* of last night has long been known as an excellent player—at billiards."

An interesting feature of these military theatricals was the number of pieces performed by them for the first time in America. Alphabetically arranged, the list begins with three of Foote's comedies that had not attracted the attention of the American Company. The same thing is true of Murphy's "No One's Enemy but his Own," although the omission must be credited to Mr. Douglass' judgment and discretion. The initial production of the "Rivals" in this country is, however, a feather in the caps of the military players, but it must be remembered that its original production at Covent Garden took place after

LIST OF FIRST PRODUCTIONS.

Plays.

Commissary	Foote
Lyar	Foote
Minor	Foote
No One's Enemy but his Own . . .	Murphy
Rivals	Sheridan
Rule a Wife and Have a Wife . .	Fletcher
Sethona	Dow
Three Weeks After Marriage . . .	Murphy

Farces.

Absent Man	Bickerstaff
Chrononhotonthologos	Carey
Deaf Lover	Pilon
Duke and No Duke	Cokane
Flitch of Bacon	Bate
Note of Hand	Cumberland
Trip to Scotland	Whitehead
What D'ye Call it?	Gay
Who's the Dupe?	Mrs. Cowley

the retirement of Douglass' Company to the West Indies. Fletcher's comedy was probably presented to enable Lieutenant Pennefeather to play the heroine. It is difficult to understand why Dow's tragedy, "Sethona"—“a faggot of utter improbabilities”—should have been played at all, but the credit of the initial production in this country of “Three Weeks After Marriage,” then the latest of Murphy’s London successes, is second only to that which belonged to Clinton’s Thespians for their presentation of Sheridan’s “Rivals.” Altogether they produced eight plays and nine farces that had never been seen in America. Among the latter the “Deaf Lover,” the “Flitch of Bacon” and “Who’s the Dupe?” were London successes during the American war, and even Cumberland’s “Note of Hand” came too late to be played by the American Company before the Revolution.

This episode in American theatrical history has such exceptional interest that no apology seems necessary for the length at which it has been treated, notwithstanding the players were amateurs. That some of them became actors of respectable attainments is not to be doubted, since they kept the John Street Theatre open for six consecutive seasons and were almost as regular in their performances as a professional company. Had they fought as well as they acted the world might have missed the Pindaric ode:

Poor lost America, high honors missing,
Knows naught of Guile and Nod and sweet Hand-kissing;
Knows naught of golden promises of kings;
Knows naught of coronets, and stars, and strings.

CHAPTER V.

THE BALTIMORE COMPANY.

CONGRESS DISCOURAGES PLAY-ACTING—WHAT HAPPENED DESPITE THE MANDATE—THE FIRST BALTIMORE THEATRE—WALL AND LIND-SAY, THE MANAGERS—THE COMPANY AND THE PERFORMANCES—BEGINNING OF A NEW EPOCH.

CONGRESS did everything in its power to discourage the acting of plays during the Revolution. The resolution of 1774, which had caused the American Company to withdraw to Jamaica, was followed by two others in 1778, that were still more stringent, and virtually prohibited play-acting altogether. There is some reason to believe that the latter of these two resolutions was due to a disposition on the part of American officers at Philadelphia to imitate the British military Thespians. Congress, of course, had no power to regulate or prohibit theatrical entertainments in the States, and so the first of these resolutions, passed October 12th, 1778, merely recommended that the several States should pass laws "to prevent theatrical entertainments, horse-racing, and such other diversions as are productive of idleness." Four days later, however, Congress asserted its authority over all persons in the Continental service in the most peremptory manner. "Frequenting play-houses and theatrical entertainments," it was asserted by way of preamble, "has a fatal tendency to divert the minds of the people from a due attention to the means

necessary for the defense of the country and the preservation of their liberties;" it was therefore resolved "That any person holding an office under the United States who shall act, promote, encourage or attend such plays, shall be deemed unworthy to hold such office, and shall be accordingly dismissed." In this connection an anecdote is related of Lafayette. According to a paragraph in the *Pennsylvania Packet*, he asked Henry Laurens, who was then President of Congress, to accompany him to the play, presumably at the old Southwark Theatre. This must have been on the 12th of October, for the *Packet* goes on to say that President Laurens informed the Marquis that Congress having that day passed a resolution recommending the States to pass laws for the suppression of such amusements, he could not possibly attend the theatre that evening. "Has Congress passed such a resolution?" the Marquis asked, and added, "then I shall not go to the play." In a letter of Gérard de Rayneval,¹ the first French Minister to the United States, dated November 24th, 1778, which is preserved in the French archives, there is an intelligible account of the resolutions of Congress and of the proposed theatrical performance on the evening of the 12th of October, which was to be "given by army officers and Whig citizens." In a previous letter Minister de Rayneval refers to

¹ MINISTER DE RAYNEVAL'S LETTER.—The Philadelphia papers contain two resolutions passed by Congress. . . . The second is a renewal of the request made by the States to interdict dances, spectacles and races. The very day this resolution was published a public (theatrical) performance, given by army officers and Whig citizens, was to take place. The following day the Governor of Philadelphia gave a ball, numerously attended. Congress, finding that its simple recommendation was not a law, prepared a resolution on the

16th to enforce it, which rendered incapable of employment any officer who should take part in or attend any spectacle. On the other hand, Maryland, Virginia and Carolina regard horse-racing as a national affair. It is the northern members, called the Presbyterian party, that delight in passing moral laws so as to keep their credit and rigor in full exercise. Such contests interfere with important business. It is plain to me that the delays which have occurred since I came originate in these.

these restrictive resolutions as emanating from the Northern Presbyterians. Whether the performance was actually given is not clear, but as was generally the case in matters of more vital importance, the States failed to adopt the recommendations of Congress. The failure of the Pennsylvania Assembly to pass a statute at that time prohibiting public entertainments enabled "Mr. Templeman, of Virginia, lately from Europe," to open the Southwark Theatre on the 23d of February, 1780, for a variety of performances on the slack wire. He gave a number of representations during the months of March and April, the only thing in connection with them that was in any way remarkable being the prices in Continental money: Box, forty dollars; pit, thirty dollars; gallery, twenty dollars; children from five to fifteen years of age, fifteen dollars. In Maryland also the authority of Congress was insufficient to prevent the building of a theatre in Baltimore three years after the passage of the resolutions of 1778, and for nearly two years before the final departure of the British there was a regularly organized company of comedians playing at Baltimore, Annapolis and New York.

The first theatre in Baltimore was built in 1781. It was situated in East Baltimore Street, near the Presbyterian church. The active manager was Mr. Wall, an actor, who had been a member of the old American Company for many years. With him was associated in the management Adam Lindsay, who, apparently, kept a public house at or near Fell's Point. There is no doubt that this theatre was built through Mr. Wall's exertions. That he should have tired of long enforced idleness was natural. That he should be ambitious to show himself as *Richard* in "*Richard III*," *Beverly* in the "*Gamester*," *Zanga* in the "*Revenge*," *Don Felix* in the "*Wonder*," *Marplot* in the

"Busybody," and *Tony Lumpkin* in "She Stoops to Conquer," was to be expected. To become a manager meant that he should have the choice of parts, and so for a brief period Mr. Wall became the successor of Hallam on the American stage. It will be seen, however, that he was unequal to his opportunities both as manager and actor, for he soon dropped out of the direction and found himself compelled to be content with less important parts.

The first Baltimore season began on the 15th of January, 1782, and continued with considerable regularity until the 14th of June

LIST OF PERFORMANCES.

1782.

Jan. 15	—Richard III	Shakspeare
	Miss in her Teens	Garrick
25	—Orphan	Otway
	Miller of Mansfield . . .	Dodsley
Feb. 5	—Orphan.	
	Citizen	Murphy
19	—Gamester	Moore
	Citizen.	
Mar. 1	—Busybody	Centlivre
	Contrivances	Carey
5	—Venice Preserved	Otway
April 9	—Miller of Mansfield.	
	Wonder	Centlivre
	Citizen.	
16	—Zara	Hill
	Lethe	Garrick
23	—She Stoops to Conquer.	Goldsmith
	Padlock	Bickerstaff
30	—Zara.	
	Thomas and Sally . . .	Bickerstaff
May 3	—Revenge	Young
	Thomas and Sally.	
17	—Lear	Shakspeare
28	—All in the Wrong	Murphy
	Apprentice	Murphy
June 7	—Tamerlane	Rowe
	(Mr. Lewis' Benefit.)	
14	—Gustavus Vasa	Brooke
	(Mrs. Bartholomew's Benefit.)	

following. The annexed list of performances is, of course, far from complete, but it affords a very fair view of the work of the season, and of the courage of the performers in undertaking the recognized masterpieces of the time. In addition to these pieces the "Beaux' Stratagem" was announced for the 15th of February, but was postponed owing to the illness of Mrs. Robinson. It will be found from the subjoined casts that the names of the players are all new to American theatrical history, except those of Mr. and Mrs. Wall, but no difficulty seems to have been experienced in procuring actors and actresses for

even the most difficult roles. With the orchestra it was different, and in an advertisement dated from Lindsay's Coffee-house, Fell's Point, January 7th, 1782, it was said the only obstacle in the way of opening the theatre was the absence of good musicians. This want was finally supplied, and then began the drama under the Republic.

When the house opened it was with the customary "Occasional Prologue," which was spoken by Mr. Wall. It was not remarkable as a literary production, but it was free from the usual platitudes about the Greeks and Romans, and the mission of a virtuous stage, and it aimed at being original. Its chief interest, however, was in the glimpse it gives us of the actor and manager by whom it was spoken, of the ambition that made him a "projector," and of the hopes, doomed to disappointment, of his "golden scheme." Although the prologue was intended to be local in character and American, it contains no allusion to

PROLOGUE.

Before you see one of your stage directors,
Or, if you please, one of those strange projectors,
Whose heated brain in fatal magic bound,
Seeks for that stone which never can be found.
But in projection comes the dreadful stroke,
The glasses burst, and all is bounce and smoke.
Tho' doubtful still our fate—I bite my thumbs—
And my heart fails me—for projection comes.
Your smiles would chase our fears—still I could dream
Rich as a nabob with my golden scheme !

That all the world's a stage you can't deny ;
And what's our stage ? A shop—I'll tell you why.
You are the customers—the tradesmen we,
And well for us you pay before you see.
We give no trust, a ready money trade ;
Shou'd you stop payment we are bankrupt made.
To feast your minds, and soothe each worldly care,
We largely traffic in dramatic ware.
Then swells our shop a warehouse to your eyes,
And we from small retailers merchants rise.
From Shakspere's golden mine we'll bring the ore,
And land his riches here in Baltimore !
For we, theatric merchants, never quit
His boundless shores of universal wit.
But we in vain shall richly laden come,
Unless deep water brings us safely home ;
Unless your favor in full tides will flow ;
Ship, crew and cargo to the bottom go !
Indulge us then, and from our hearts receive
Our warmest wishes—all we have to give.

May honored commerce, with her sails unfurled,
Still bring you treasures from each distant world ;

From East to West extend their country's name;
 Still to her sons increasing wealth with fame,
 And may this merit be our honest boast,
 To give you pleasure and no virtue lost.

the war then nearing its
 close, and the phrase,
 "I bite my thumbs"—

"I will bite my thumbs at them, which is a disgrace to them if they bear it"—was certainly an odd one for a stage director disposed to treat his public with respect. It was probably intended to convey diffidence—not to express insult or defiance.

During the season Messrs. Wall and Lindsay printed the casts of thirteen plays and five farces in the newspapers. In most of these Wall loomed up as an actor of great consequence and importance. On the opening night he played *Richard* in "Richard III," succeeding Kean, Upton, Rigby, Harman, Douglass, Hallam, Verling—the eighth in the line of professional representatives of the part. A gentleman played the two parts of *Richmond* and *Tressel*, and a young gentleman *Prince Edward*. Miss Wall made her *début* as the *Duke*

RICHARD III.

Richard	Mr. Wall
King Henry	'Mr. Tilyard
Buckingham	Mr. Shakespeare
Duke of York	Miss Wall
Stanley	Mr. Lindsay
Catesby	Mr. Killgour
Ratcliff	Mr. Atherton
Lady Anne	Mrs. Bartholomew
Queen Elizabeth	Mrs. Wall

of York. Whether Mrs. Bartholomew and the actors, whose names are given, had ever appeared before is unknown, but it will be observed that Mr. Shakespeare was content with a role as modest as those Shakspere himself is said to have assumed in his own tragedies. Mr. Lindsay also, although one of the managers, began the season with commendable modesty.

When the second tragedy on the list, Otway's "Orphan," was produced, the parts of *Castilio* and *Polydore* were played by "gentlemen," the latter being set down for a "first appearance," while

upon the second performance of the piece the former gave up his role to Mr. Wall. The new names in this cast are Mr. Street and Mrs. Elm. As *Monimia* Mrs. Wall must have been happy as a successor of Mrs. Douglass, Miss Cheer, Mrs. Osborne and Miss Hallam. When the "Orphan" was first produced, the "Miller of Mansfield" was the afterpiece, a gentleman playing the *King*; but upon its second performance the "Citizen"

MILLER OF MANSFIELD.

Lord Lurewell	Mr. Shakespeare
Dick	Mr. Tilyard
Miller	Mr. Wall
Peggy	Mrs. Bartholomew
Kate	Mrs. Elm
Margery	Mrs. Wall

was played, the *Polydore* of the tragedy appearing as *Old Philpot*. Both these farces had been

favorite afterpieces with the American Company. On this occasion Mr. Wall gave up his previous role of *Lord Lurewell* in the former to Mr. Shakespeare, and assumed Hallam's part of the *Miller*; in the "Citizen" he retained his original part. In both pieces Mr. Shakespeare was the successor of Mr. Henry, and as *Maria* Mrs. Wall was gratified with a part of which Miss Wainwright was the original in this country.

These two tragedies and these farces represent what nowadays would be considered a very arduous first months' work for a new company, which requires a months' rehearsal before it is ready to face the public. The case was different, however, with Wall and Lindsay's players, for being amateurs, as they no doubt were, their

ORPHAN.

Acasto	Mr. Tilyard
Ernesto	Mr. Street
Chamont	Mr. Shakespeare
Page	Miss Wall
Servant	Mr. Atherton
Serina	Mrs. Bartholomew
Florella	Mrs. Elm
Monimia	Mrs. Wall

CITIZEN.

Young Philpot	Mr. Wall
Beaufort	Mr. Street
Young Wilding	Mr. Shakespeare
Sir Jasper	Mr. Tilyard
Quilldrive	Mr. Killgour
Dapper	Mr. Atherton
Corunna	Mrs. Elm
Maria	Mrs. Wall

want of experience gave them a courage and daring, that are wanting in professionals actors and actresses.

The third tragedy on the list was the "Gamester," in which another gentleman made his first appearance as *Bates* and Mr. Heard

GAMESTER.

Beverly	Mr. Wall
Stukely	Mr. Heard
Lewson	Mr. Shakespeare
Jarvis	Mr. Tilyard
Dawson	Mr. Street
Waiter	Mr. Killgour
Charlotte	Mrs. Bartholomew
Lucy	Mrs. Elm
Mrs. Beverly	Mrs. Wall

effected his American *début* as *Stukely*. Heard is set down in some of the theatrical biographies as making his first appearance in New York in 1797. This shows that he made the acquaintance of the American public fifteen years previously, playing in Baltimore

in 1782, and Annapolis and New York in 1783. He joined the old American Company certainly as early as 1787. Mr. Wall as *Beverly* and Mrs. Wall as *Mrs. Beverly* in Moore's tragedy must have been absurdly inadequate.

For the 1st of March the bill comprised Mrs. Centlivre's comedy, the "Busybody," and Harry Carey's farce, the "Contrivances."

BUSYBODY.

Marplot	Mr. Wall
Sir Francis Gripe .	Mr. Shakespeare
Charles	Mr. Street
Sir Jealous Traffic .	Mr. Lewis
Whisper	Mr. Atherton
Servant	Mr. Killgour
Isabinda	Mrs. Bartholomew
Patch	Mrs. Elm
Scentwell	Miss Wall
Mirinda	Mrs. Wall

Heard appeared only in the farce.
Mr. Wall in the comedy once more had the satisfaction of succeeding to one of Mr. Hal-

CONTRIVANCES.

Argus	Mr. Heard
Hearty	Mr. Street
Rovewell	Mr. Wall
Robin	Mr. Shakespeare
First Mob	Mr. Killgour
Second Mob . . .	Mr. Tilyard
Boy	Miss Wall
Arethusa	Mrs. Wall
Betty	Mrs. Elm

lam's roles. The only new name in the cast is that of Mr. Lewis. Whether he was one of the gentlemen who had previously appeared,

there is no means of knowing. As *Isabinda* Mrs. Bartholomew had a part that had been played in Colonial days by Miss Hallam.

The production of "Venice Preserved" on the 5th of March introduced a new *Belvidera* to the American stage, Mrs. Robinson, and through an original prologue gave Mr. Heard his first opportunity to be heard as a poet. Mrs. Robinson was advertised to appear in the "Beaux' Stratagem" on the 15th of February, but owing to illness she was unable to act at that time and the comedy was postponed in consequence. Whether it was produced during the season is uncertain. As *Belvidera* she was received with great applause, a writer in the *Maryland Journal*,¹ the only newspaper then published at Baltimore, speaking of her in terms of enthusiastic approbation. This criticism treats her as a

¹ A CONTEMPORARY CRITICISM.—*Maryland Journal*, March 9, 1782.—On Tuesday last was performed at the New Theatre the tragedy of "Venice Preserved" with universal and deserved applause. The character of *Belvidera* was supported with great judgment and fine feeling by Mrs. Robinson. In the dagger scene her agitation at the frantic expression of *Jaffier* are scarce to be described; but the parting in the fifth act was uncommonly excellent. The expression of her countenance at *Jaffier's* recommending their little infant to her peculiar care drew tears from almost all the audience; nor do we ever remember seeing the frantic dying scene supported with such exquisite sensibility. This lady is possessed with an excellent voice to describe the tender passion; if she has any

VENICE PRESERVED.

Pierre	Mr. Wall
Jaffier	Mr. Heard
Priuli	Mr. Shakespeare
Bedamar	Mr. Street
Conspirators	{ Mr. Lewis Mr. Atherton Mr. Lindsay
Belvidera	Mrs. Robinson

fault she repeats her lines rather too fast; but this may be easily improved.

Mr. Heard in *Jaffier* convinces us he can be as excellent in the tragic as he is great in the comic. We would wish him to avoid a rather too indolent manner in his walk and correct a rather ungraceful recline in his body. His countenance and voice at the bequeathing the dagger to *Renault* with *Belvidera* expressed the most tender feelings of the heart. Another fault, if it may be called a fault, occurs to our remembrance; he appears dashed at any little noise that happens amongst the audience; which accounts for a very sudden change in his countenance in the dagger scene—notwithstanding which we must do him the justice to say that his attitude in drawing the dagger was elegant, and the

professional actress, and it is impossible that she should have deserved the encomiums of "Philo-Theatricus," unless she brought considerable dramatic experience to the interpretation of this trying role. Mr. Heard, too, is warmly praised as *Jaffier*, though with much of the air of modern criticism, which reads between the lines—"We critics must be critical." It is plain that Heard brought stage experience to his work at Baltimore, whatever may have been his professional rank. Mr. Wall, too, came in for some qualified praise, but the support must have been feeble and the supernumeraries very bad. It will be noticed that Mr. Shakespeare was passed over by the critic without special mention, as was also the case with his great namesake at the hands of a critic of an earlier age. Although the name of the critic is not given, it is probable the criticism was written by William Goddard, the publisher of the *Maryland Journal*, who had been the editor of the *Pennsylvania Chronicle* in the early days of the Southwark Theatre, and who was thoroughly conversant with the American drama. The *Journal*

bursts of applause that succeeded at his embracing *Belvidera* is a crowning proof of the effects of fine acting. But never were the passions of the audience stronger moved than in the parting scene—he and Mrs. Robinson were no longer actors; they were pictures of the most exquisite distress. The awful silence during the repetition of the prayer was universal, their attitudes at the tolling of the bell astonishing, and the countenance of each at the recollection of the infant must have been forcibly felt by the hearts of sensibility.

Mr. Wall in the character of *Pierre* was greater than any we remember to have seen him in. His description of *Jaffier's* distress was really moving; his upbraidings when parting with him prejudiced us much in his

favor; and the fate of the noble-minded conspirator was sincerely lamented. At the place of execution he filled us with the most exalted motives of the hero and the dying man. We recommend it to him not to recall his words when he happens to displace them; and advise the management to get a more respectable looking Senate.

The fate of this tragedy chiefly depends upon the three characters above mentioned; yet we could wish the other performers to be more perfect; for we are sorry to give it as our opinion that *Belvidera's* female attendants expressed, in their silent parts, countenances for more picturesque of sensibility.

PHILO-THEATRICUS.

also printed Heard's prologue, but without comment. This production was not without merit, and it is readable even now. A curious glimpse it gives us of the play-house manners of the time. While the human nature of that epoch and of this is the same, it will be observed that the dandy of a century ago was more sturdy in his vices than the dude of to-day. Another change indicated by the prologue and a great improvement, is the fact that the theatre is no longer a tap-room. Still it may be doubted whether it was more difficult to play to the blackguard who drank wine in the boxes, than it is now to win the approbation of the idiot who smokes cigarettes in the lobby. The prologue proves another

HEARD'S PROLOGUE.

Who but has read that celebrated fable,
Of the ill-natured mastiff in the stable?
He, when the hungry ox came in to eat,
Grinn'd, snarl'd and snap'd and bid the wretch retreat.
The ox (who was indeed an ox of breeding)
Replied—"Why wou'dst thou hinder me from feeding?
Thou can't not eat the hay—thy base intent
And envious spirit be thy punishment."

I look around with trembling, doubt and fear,
Ah, me! I hope there are no mastiffs here!
The play house mastiff is that silly elf
Who will not let you hear or hear himself;
A buck and blood who scorns a man of feeling;
A punch-inspir'd hero, ripe and reeling,
Who at a tumbler never struck in vain,
And boasts a numerous list of bottles slain—
"Come, Jack, your glass—oh damn this tragic stuff—
Give us a song—of grief we've had enough—
You, Madam Belvidera, off I say—
Waiter, another bottle—damn the play."

I've known some puppies, like King Charles' breed,
Prick up their ears and on soft nonsense feed.
The pretty dawdlers skip from fair to fair—
"Ah! Polly, Fanny, Sukey—what! you're there!"
To show you their dexterity combine
In tossing oranges and drinking wine.

Aboard the galley, ho!—My hearts, what cheer!
Give chase and catch the mastiff privateer;
No better than a refugee you'll think him—
Damme! I know you'll lend a hand to sink him.
If at our tragedy you can not weep,
You're safe in harbor, lads, and go to sleep.
To cry and pay for it too we know it grieves you—
Next watch *An Honest Yorkshireman* relieves you.

To polish manners and reform the age
Should be the only business of the stage.
To-night our company attempts to prove,
What fools deny—a matrimonial love.
Poor suffering Jaffier claims the pitying sigh;
What honest heart can such a boon deny?
If Otway's flowing language can express
The parent's pangs, the virtuous wife's distress,

Each tender heart with pity shall o'erflow,
And share the lovely Belvidera's woe.
Hear noble Pierre his generous voice extend,
And praise the virtues of his injur'd friend;
He rouses various sentiments; tho' all
Approve his sentence yet they mourn his fall;
We wish him righted yet detest the plan;
Condemn his rashness but admire the man.

Ladies, you'll surely take us to your care,
For Otway is the favorite of the fair;
He paints you Angels, generous, tender, kind;
Says all the graces are in you combin'd.
This night shall prove the poet's language true,
And your look show you're Belvideras too.
Each man of sense shall own with heart sincere,
"Your eyes tho' bright shine brighter thro' a tear."
In ancient Rome their theatres have prov'd
That he fought bravest who the most was mov'd.
Shall we who seem to think our age refin'd
Laugh at the noblest passions of the mind?
No,—'tis compassion must your souls reveal,—
You've fought like Romans; now like Romans feel.

bravery on the American stage—"You've fought like Romans."

In April three full pieces followed each other in rapid succession—the "Wonder" on the 9th, "Zara" on the 16th, and "She Stoops to Conquer" on the 23d. The farces played for the first time in Baltimore were "Lethe," with Hill's tragedy; the "Padlock," with Goldsmith's comedy, and "Thomas and Sally," when "Zara" was repeated on the 30th. The casts of the plays were all printed, but of the farces only "Miller of Mansfield," "Citizen," "Contrivances" and "Thomas and Sally." It will be noted that in spite of Heard's success as *Jaffier*—probably

fact, namely, that it was an affectation with playgoers, even in that day of tragedies, to decry tragedy. But what makes the production even more interesting is the allusion in the last line to the American war, this being the first time in the history of the American drama that the patriots of the Revolution were complimented upon their

WONDER.

Don Felix	Mr. Wall
Colonel Briton	Mr. Street
Lissardo	Mr. Shakespeare
Don Lopez	Mr. Lewis
Don Pedro	Mr. Heard
Frederick	Mr. Willis
Alguzil	Mr. Tilyard
Vasquez	Mr. Atherton
Isabella	Mrs. Bartholomew
Flora	Mrs. Robinson
Inis	Mrs. Elm
Violante	Mrs. Wall

because of it—Wall took the best parts, giving his rival comparatively insignificant roles, but Mrs. Wall being no match for Mrs. Robinson, although she took *Violante* to herself, did not dispute the right of the tragedienne to *Zara*. Mr. Smith made his *début* as *Hastings* in "She Stoops to Conquer." It is evident from Mr. Hallam's choice of *Tony Lumpkin* in Goldsmith's comedy and the persistence with which he held on to it, and from Wall's eagerness to play the part after him, that the low comedy role was at first the most highly esteemed by American audiences.

ZARA.

Osman	Mr. Wall
Orasmin	Mr. Shakespeare
Melidor	Mr. Atherton
Lusignan	Mr. Heard
Nerestan	Mr. Lewis
Chatillon	Mr. Tilyard
Zara	Mrs. Robinson
Selima	Mrs. Elm.

growth in popular appreciation of this fine play.

The pieces produced in May were the "Revenge" on the 3d, "Lear" on the 17th, and "All in the Wrong," with the farce of the

REVENGE.

Alonzo	Mr. Heard
Carlos	Mr. Smith
Alvarez	Mr. Tilyard
Manuel	Mr. Shakespeare
Zanga	Mr. Wall
Isabella	Mrs. Wall
Leonora	Mrs. Bartholomew

SHE STOOPS TO CONQUER.

Sir Charles Marlow	Mr. Tilyard
Young Marlow	Mr. Heard
Hardcastle	Mr. Lewis
Hastings	Mr. Smith
Tony Lumpkin	Mr. Wall
Diggory	Mr. Shakespeare
Servant	Mr. Atherton
Jeremy	Mr. Willis
Miss Hardcastle	Mrs. Robinson
Miss Neville	Mrs. Bartholomew
Maid	Mrs. Elm
Mrs. Hardcastle	Mrs. Wall

audiences. In later

years, when the play	Squire	Mr. Willis
became classic, <i>Young</i>	Thomas	Mr. Lewis
<i>Marlow</i> , especially in	Darby	Mr. Wall
Lester Wallack's	Joan	Mr. Heard
hands, took the first rank,	Sally	Mrs. Bartholomew
a fact that indicates	Dorcas	Mrs. Robinson

THOMAS AND SALLY.

growth in popular appreciation of this fine play.		
The pieces produced in May were the "Revenge" on the 3d,		
"Lear" on the 17th, and "All in the Wrong," with the farce of the		
REVENGE.		
Alonzo	Mr. Heard	
Carlos	Mr. Smith	
Alvarez	Mr. Tilyard	
Manuel	Mr. Shakespeare	
Zanga	Mr. Wall	
Isabella	Mrs. Wall	
Leonora	Mrs. Bartholomew	
		"Apprentice," on the 28th. As
		<i>Lear</i> , Heard followed Malone,
		Harman and Hallam, being the
		fourth representative of the part
		in this country on the regular
		stage. This was, perhaps, the first

production of "All in the Wrong" in America, for although it was

LEAR.

Lear	Mr. Heard
Gloster	Mr. Tilyard
Bastard	Mr. Shakespeare
Kent	Mr. Lewis
Albany	Mr. Street
Cornwall	Mr. Smith
Usher	Mr. Willis
Burgundy	Mr. Atherton
Captain of the Guard	Mr. Killgour
Fighting Servant	Mr. Lindsay
Edgar	Mr. Wall
Goneril	Mrs. Elm
Regan	Mrs. Wall
Aranta	Mrs. Robinson
Cordelia	Mrs. Bartholomew

"commanded" by Lady Moore in New York in 1768, there is no record of its being performed. Mr. Lewis presented Rowe's "Tamerlane" for his benefit on the 7th of June, and Mrs. Bartholomew chose "Gustavus Vasa" a week later. The other benefits were not advertised in the *Maryland Journal*. It is probable that most of

ALL IN THE WRONG.

them were deferred until the next season,

APPRENTICE.

Dick	Mr. Street
Wingate	Mr. Shakespeare
Gargle	Mr. Lewis
Catchpole	Mr. Tilyard
Simon	Mr. Willis

Charlotte Mrs. Robinson
winter of 1782-3. Rowe's tragedy had been often played on the American stage. It was originally produced in this country at Philadelphia, on the 12th of June, 1754, by the Hallam company, Mr. Singleton playing *Bajazet*, Mr. Malone the title role, and Mrs. Hallam *Arpasia*. Its last production in the Colonial epoch was at Charleston in 1774 by the American Company.

as the benefits of Ryan, Willis, Mrs. Elm and others took place early in the winter

Sir John Restless . . .	Mr. Wall
Beverly	Mr. Heard
Sir William Belmont.	Mr. Lewis
Young Belmont . . .	Mr. Street
Robert	Mr. Shakespeare
Brush	Mr. Willis
Belinda	Mrs. Robinson
Clarissa	Mrs. Bartholomew
Tattle	Mrs. Elm
Lady Restless . . .	Mrs. Wall

TAMERLANE.

Bajazet	Mr. Lewis
Tamerlane	Mr. Shakespeare
Axalla	Mr. Wall
Dervise	Mr. Tilyard
Prince	Mr. Street
Omar	Mr. Willis
Haly	Mr. Smith
Monesses	Mr. Heard
Selima	Mrs. Robinson
Arpasia	Mrs. Bartholomew

The production of Brooke's tragedy was especially noteworthy from the fact that it was inscribed to His Excellency General Washington. This tragedy was ready for production at Drury Lane in 1739, but its performance was prevented because of the spirit of liberty that breathes through it, and it was not played in London until 1805, when the young Roscius, Master Betty, was allowed to appear as *Gustavus*. It was acted, however, on the Dublin stage as the "Patriot." This was its first production in America, and the performance was made memorable, not only from the fact that the play was inscribed to

HEARD'S EPILOGUE TO "GUSTAVUS VASA."

Ladies, you've seen me from one lover freed,
And by this time I fear you've all agreed
To blame my coolness to the conquering Swede.
But give a patient hearing to my story,
And my chief reason I shall lay before ye,—
Men say we are capricious—'tis a fiction—
Man is himself the soul of contradiction!
For instance, now, when fawning at our feet,
His eyes speak rapture and his words are sweet—
"Life of my life! reign here without control—
Queen of my thoughts! and empress of my soul!
Consent, bright Angel!" Oh, you know the rest!—
"Consent and make thy faithful lover blest."
The yielding fair one, to be blest for life,
Gives him her hand and straight becomes his wife.
For a few weeks she keeps her slave in awe,
"Her power's despotic and her will his law."
But soon the ardor of the subject cools
(For men when married cease to be our fools),

GUSTAVUS VASA.

Gustavus Vasa	Mr. Lewis
King of Denmark	Mr. Wall
Adolphus	Mr. Shakespeare
Trollio	Mr. Tilyard
Anderson	Mr. Street
Siward	Mr. Willis
Laertes	Mr. Smith
Peterson	Mr. Atherton
Officer	Mr. Lindsay
Arvida	Mr. Heard
Gustava	Miss Wall
Augusta	Mrs. Wall
Mariana	Mrs. Elm
Christina	Mrs. Bartholomew

Washington as the deliverer of his country—a distinction that continued to be accorded to it for many years afterward, especially on patriotic anniversaries—but through the addition of an epilogue written by Mr. Heard and spoken by Mrs. Bartholomew, in which American independence was distinctly recognized. The play

No longer he'll obey, no longer own
 Her sovereign power, but usurp the throne.
 Now mark me, ladies, what a change is seen!
 This is the way the traitor treats his queen—
 "Zounds, Madam, what's all this?—what's this I see?
 Another new silk gown."—"My dear," says she;
 "'Sdeath, Madam!—Yes, you're dear enough to me."
 "Nay but, my dear, I'm going to the play"—
 "Ah! curse that play-house!—stay at home I say:
 Madam, I am your lord—do you obey!"
 If queens are treated thus—thus slaves behave,
 Who'd reign one month to be whole years a slave?
 Yet, ladies, these barbarians know too well
 Not one amongst us would "lead apes in hell."
 To be a patient wife I grant's a curse,
 But then Old Maid! O Lord, that's surely worse.
 Suppose we marry then and stand the test,—
 But hold, what kind of men will suit us best?
 A fool? No.—Book-learn'd? No, no, let me see—
 A coward? No, no—there we can't agree—
 The Man of Courage is the man for me.
 Who fights for glorious liberty will find
 His empire rooted in the female mind.
 'Tis the base slave that stains the name of man,
 Who bleeds for freedom will extend his plan;
 We'll keep the generous principle in view,
 And wish the ladies independence too.

itself had great merit. The time chosen for the action is one of the most important eras in the history of Sweden, when brutal tyranny had usurped the throne of freedom and lorded it over an oppressed people. The hero, *Gustavus*, is a model of patriotic virtue. His courage never degenerates into ferocity, and his conduct is at all times tempered by humanity and feeling. Conscious that he owes

his first duty to his country he makes everything subservient to that duty. A better piece could not have been chosen for this occasion than one so replete with the spirit of liberty that an English king would not allow it to be played before the English people.

Whether Mrs. Bartholomew's benefit was the last night of the season is not certain, but it is not likely, as a "Farewell Epilogue, written by Mr. Davids and spoken by Mr. Willis, on the shutting up of the Baltimore Theatre," was then recited. This was

DAVIDS' FAREWELL EPILOGUE.

Mr. Willis.

From London, your honors, to Stratford I'm come;—
An Actor in the Gallery.
 Pray stop, my dear Sir, indeed you are wrong;—
Mr. Willis.
 The devil I am,—let me see by this light,

not a remarkable literary production, but it was novel in character and humorous in treatment. Perhaps it may also be regarded as, in a sense, historical. The allusions to the dunning creditors that beset the managers are almost too graphic not to have been true. Four hundred pounds was probably the actual cost of the theatre, which was only a temporary structure and, apparently, even then in need of enlargement. More than this, the character of the company as amateurs is clearly indicated. Professional actors, however unskilful, are seldom modest enough to admit that by gradual advances they hope to humor the muse. But whether amateurs or professionals, the magnificent promises for the next season on behalf of the management were strictly in keeping with the traditions of that time and of this.

The only member of the company of any prominence who retired at the close of this season was Mrs. Bartholomew. Both she and Mrs. Robinson were frequently pushed aside by the pretensions of

'Tis a farewell epilogue must be spoken this night.
To close the campaign our generals have sent
Your obsequious servant here to represent
That in gratitude bound they shall ever continue
With the actors in general and all their retinue.
Next season we hope to produce some rare flowers,
Your senses to charm and beguile the dull hours;
With harlequins, witches, machinery too,
With dresses and characters entirely new,
Pageants and jubilees, with funeral processions,
And every fine scene to affect the sweet passions.

(Enter a Servant with a bill.)

Why this is addressed to Sieurs Lindsay and Wall;
Tell bearer hereof in two hours to call.

(Reads) "To forty days labor, nails, timber and painting,
Four hundred pounds." 'Sdeath, keep me from fainting.

(Enter a Messenger)—*Messenger.*

Here are fifty more duns now at the stage-door.

Mr. Willis.

The devil there are! Why there let them roar.
The public, perhaps, may next season discharge it,
And then for this house, we intend to enlarge it.
To please is our wish, Boxes, Gallery and Pit;
To banish ill-nature and introduce wit.
As all things grow perfect by practice and care,
And schoolboys con lessons by study and fear,
So, young in our drama, our faults pray excuse,
By gradual advances we'll humor the muse.
Dispers'd for a time, some far and some near,
Wherever we go our hearts will be here,
And the Baltimore audience we shall always revere.

Mrs. Wall, but in spite of this subordination her list of parts shows her in roles so diversified that youth, ability as a singer and dramatic force were all necessary to success. If Mrs. Bartholomew was an amateur she was certainly an ambitious one—if she was an actress her consideration with posterity will not rest upon her acting, of which nothing is known, but upon her choice of a play for her benefit that for half a century was associated with the name and fame of Washington. Her recognition for this fortunate choice and the patriotism that prompted it was long delayed, but happily the act was embalmed in a newspaper of her time and so could not always be overlooked or forgotten.

MRS. BARTHOLOMEW'S PARTS.

Plays.

Busybody	Isabinda
Ganester	Charlotte
Gustavus Vasa	Christina
Lear	Cordelia
Orphan	Serina
Revenge	Leonora
Richard III	Lady Anne
She Stoops to Conquer	Miss Neville
Tamerlane	Arpasia
Wonder	Isabella

Farfces.

Miller of Mansfield	Peggy
Thomas and Sally	Sally

CHAPTER VI.

LINDSAY AND WALL'S SECOND SEASON.

CHANGES IN THE COMPANY—THE PLAYS PRODUCED—MR. AND MRS. RYAN—THE CASTS—MRS. ROBINSON'S THEATRICAL CAREER—LINDSAY AND WALL RETIRE FROM THE MANAGEMENT—SUMMARY OF THE SEASON.

ON the 6th of August, 1782, an advertisement was printed in the *Maryland Journal*, directing the performers belonging to the Baltimore Theatre to be in Baltimore by the 25th. A sufficient number of actors seems to have been obtained, but actresses desiring engagements were asked to apply to Adam Lindsay in Philadelphia, or Mr. Wall in Baltimore. The immediate response on the part of the ladies was not very hearty, for the only new name in the bills on the opening night was that of Mrs. Parsons, who made her first appearance as *Dolly* in the farce of the "Ghost," taken from Mrs. Centlivre's "Man Bewitched." Mrs. Robinson and Mrs. Elm were still attached to the company, and both Mrs. and Miss Wall played occasionally; but the season had not progressed far until Mr. and Mrs. Dennis Ryan found their way into the theatre, assuming the lead from the outset in the business of the stage, though sometimes compelled to stand aside by the strenuous resistance of the older members of the company. Later other names, until then unknown in American

dramatic history, will be found in the casts, showing that at no time and under no circumstances was there a dearth of actors and actresses in America.

The season of 1782-3 began on the 13th of September with "Mahomet" and the "Ghost." In the *Maryland Journal* the performances were irregularly advertised,

LIST OF PERFORMANCES.

1782.

Sept.	13	Mahomet	Miller
		Ghost	Centlivre
	17	Drummer	Addison
		Apprentice	Murphy
	20	Douglas	Home
		Ghost.	
	24	Jane Shore	Rowe
		Mayor of Garratt	Foote
	27	Revenge	Young
		Padlock	Bickerstaff
Oct.	1	Mahomet.	
		Ghost.	
	4	George Barnwell	Lillo
		Wrangling Lovers	Lyon
	8	Douglas.	
		Mayor of Garratt.	
	11	King Henry IV . . .	Shakspere
		Lying Valet	Garrick
	15	Mahomet.	
		Devil Upon Two Sticks . .	Foote
	18	Romeo and Juliet . .	Shakspere
		Wrangling Lovers.	
Nov.	15	Hamlet	Shakspere
		Devil Upon Two Sticks.	
		(Mr. Ryan's Benefit.)	
	19	Romeo and Juliet.	
		Wapping Landlady.	
		High Life Below Stairs .	Townley
		(Mr. Willis' Benefit.)	
	22	West Indian . . .	Cumberland
		High Life Below Stairs.	
		(Mr. Street's Benefit.)	
	26	Recruiting Officer . .	Farquhar
		Apprentice.	
		(Mrs. Elm's Benefit.)	

bills, apparently made up by Mr. Wall, is preserved in the New York Historical Society. This file gives a complete list of the performances during this and the following season at Baltimore and of two brief seasons at Annapolis. These bills also give the names of the "gentlemen" who made their *debuts* during the season, in what was probably Mr. Wall's handwriting. Mr. Twyford, who made his first appearance in "Romeo and Juliet" on the 18th of October, it is said in one place, was the Rev. James Twyford, and in another that he was a "parson." Twyford appears to have been the first clergyman who took to the stage in this country. Mr. and Mrs. Ryan appeared for the first

time in "Douglas" on the 20th, the former as *Young Norval*, and the latter as *Lady Randolph*. Mrs. Parsons made her first appearance as *Dolly* in the "Ghost," and Mrs. Lyne as *Lady Truman* in the "Drummer." Mr. Ryan's benefit occurred early in the season, immediately after the return of the company from Annapolis, and was the first of the series. The others followed in quick succession, and as the company was a large one, it is not improbable that they ruined the management. The only noteworthy pieces produced this season that were new to the American stage were Kelly's "Romance of an Hour" and Murphy's "Grecian Daughter." The season was without incidents except those revealed by the record of the performances.

With the performance of the 18th of October the theatre at Baltimore was closed for a brief period, the company going to Annapolis, where the season lasted from the 25th of October to the

	Nov. 29—Othello	Shakspere Harlequin Landlord.
		Contract Cobb (Mr. Shakespeare's Benefit.)
Dec. 3—	Cato	Addison Wrangling Lovers. (Mr. Heard's Benefit.)
	10—King John	Shakspere (Miss Wall's Benefit.)
	12—Bold Stroke for a Wife .	Centlivre Ghost. (Mr. Atherton's Benefit.)
	20—Merchant of Venice .	Shakspere Shoemakers. Hob in the Well Cibber (Mrs. Robinson's Benefit.)
	27—Richard III	Shakspere Romance of an Hour . . . Kelly (Mr. Smith's Benefit.)
	28—Zara	Hill Vintner Trick'd Yarrow
	31—Hamlet.	Chrononhotonthologos . . . Carey (Mr. Tilyard's Benefit.)
1783.		
Jan. 3—	Constant Couple	Farquhar Chrononhotonthologos. (Mr. Wall's Benefit.)
	7—Tamerlane	Rowe Witches. (Mrs. Ryan's Benefit.)
	14—Cato.	Witches.
	17—Venice Preserved	Otway Witches.
	21—Grecian Daughter	Murphy Mayor of Garratt.
	24—Beggar's Opera	Gay Miss in her Teens . . . Garrick
	28—Grecian Daughter.	
		Mock Doctor Fielding
	31—Busybody	Centlivre Irish Widow Garrick
Feb. 4—	Richard III.	
		Irish Widow.
	7—Grecian Daughter.	
		Mock Doctor.

6th of November. With the exception of the "Merchant of Venice," "Fair Penitent," "Venice Preserved" and "Beaux' Stratagem," and

LIST OF PERFORMANCES.

1782.

Oct. 25—	Douglas	Home
	Mayor of Garratt	Foote
29—	Merchant of Venice . .	Shakspere
	Ghost	Centlivre
30—	Revenge	Young
	Apprentice	Murphy
31—	George Barnwell	Lillo
	Devil Upon Two Sticks . .	Foote
Nov. 1—	Fair Penitent	Rowe
	Lethe	Garrick
2—	Venice Preserved	Otway
	Lying Valet	Garrick
6—	Beaux' Stratagem	Farquhar
	Wrangling Lovers	Lyon

the farce of "Lethe," all the pieces in the Annapolis list had been previously played at Baltimore. The time chosen for this Annapolis visit was the week of the races, which at that period attracted large numbers of the Maryland gentry. It was in Otway's tragedy that Mrs. Robinson had made her *début*; but Mrs. Ryan now played *Belvidera*. Ryan was

the *Pierre* instead of Wall. Mrs. Robinson seems not to have gone to Annapolis, but both she and Mr. Wall resumed their parts when "Venice Preserved" was again played in Baltimore on the 17th of January, 1783.

Among the pieces given at Annapolis that had not been previously played in Baltimore, Farquhar's comedy was especially noteworthy. This cast of the "Beaux' Stratagem" is, of course, from the file of bills in the New York Historical Society. An interesting feature of these bills ought to be noted here. Whenever a bill is given, the receipts for the night are written upon it. These notes of the receipts cease after the return

BEAUX' STRATAGEM.

Aimwell	Mr. Ryan
Archer	Mr. Wall
Scrub	Mr. Shakespeare
Sir Charles Freeman	Mr. Twyford
Sullen	Mr. Atherton
Foigard	Mr. Tilyard
Gibbet	Mr. Lewis
Bagshot	Mr. Patterson
Boniface	Mr. Heard
Dorinda	Mrs. Elm
Lady Bountiful	Mrs. Lyne
Cherry	Mrs. Parson
Mrs. Sullen	Mrs. Ryan

of the company from Annapolis; but they are valuable, as far as they go, in showing the drawing power of the Baltimore Company of Comedians at the two Maryland cities in 1782.¹

The tragedy of "Mahomet the Impostor," with which the Baltimore season opened, had been played by the military Thespians in New York, but this was its first production by a regular company.

MAHOMET.

Mahomet . . . Mr. Lewis
Mirvan . . . Mr. Tilyard
Ali . . . Mr. Tobine
Hercides . . . Mr. Atherton
Ammon . . . Mr. Patterson
Zaphira . . . Mr. Smith
Pharon . . Mr. Shakespeare
Alcanor . . . Mr. Heard
Palmira . . Mrs. Robinson

It was a piece with
a history. In Dub-
lin, in 1753, it was
the cause of a dis-
turbance that led to
the retirement of
Thomas Sheridan

from the management of the theatre in Smock Alley and to his quit-
ting Ireland. It was probably Mr. Garrick's version of 1765 that

DRUMMER.

Sir Geo. Truman Mr. Tilyard
Tinsel . . . Mr. Wall
Fantome . . . Mr. Smith
Vellum . . Mr. Shakespeare
Butler . . . Mr. Lewis
Coachman . . Mr. Atherton
Gardener . . Mr. Lindsay
Lady Truman . . Mrs. Lyne
Abigail . . Mrs. Parsons

was now produced.
Of the new men,
Messrs. Tobine
and Patterson, the
former was never
heard of afterward,
and the latter played

only small parts. The introductory pieces were followed by Addison's "Drummer" and Murphy's farce, the "Apprentice," on the 17th;

¹ RECEIPTS.—*Baltimore*: Sept. 17th, £79
17 6; 20th, £92 3 6; 24th, £123 1 10;
27th, £58 12 3; Oct. 1st, £54 11 3; 4th,
£71 1 3; 8th, £87 5 10; 11th, £88 12 6;
15th, £113 10 0; 18th, £127 10 8.

Annapolis: Oct. 25th, £100 12 6; 29th,
£100 0 0; 30th, £127 2 6; 31st, £112 5 1;
Nov. 1st, £123 0 0; 2d, £63 0 0; 6th,
£62 2 6.

Home's tragedy of "Douglas," in which, as before noted, the Ryans made their *debuts* on the 20th, and Dr. Young's tragedy, the "Revenge,"

in which Mr. Ryan

JANE SHORE.

Hastings Mr. Ryan
Gloster Mr. Lewis
Catesby Mr. Tilyard
Ratcliff Mr. Street
Derby Mr. Smith
Belmour . Mr. Shakespeare
Shore Mr. Heard
Jane Shore . . . Mrs. Ryan

was the *Zanga* instead of Wall, Mrs. Parsons *Isabella* instead of Mrs. Wall, and Mrs. Robinson the *Leonora* instead of Mrs. Bartholo-

MAYOR OF GARRATT.

Major Sturgeon . . . Mr. Wall
Sir Jacob Jollop . . Mr. Tilyard
Crispin Heeltap . . Mr. Lewis
Bruin Mr. Smith
Snuffle Mr. Brown
Lint Mr. Shakespeare
Matthew Mug . . Mr. Heard
Jerry Sneak . . Mr. Ryan
Mrs. Bruin . . Mrs. Robinson
Mrs. Sneak . . Mrs. Ryan

mew, on the 27th. "George Barnwell" was first played on the 4th of October. In the meantime, however, "Jane Shore" and the "Mayor of Garratt" were given on the 24th, when the Ryans were underlined in the bills for their second appearance on the American stage. Beyond their brief history on our boards nothing is known of the Ryans.

Among the more familiar pieces given during the season were "Douglas," the "Recruiting Officer," "A Bold Stroke for a Wife"

DOUGLAS.

and the "Constant Couple." With the exception of "Douglas" these pieces were all presented for benefits.

In Home's tragedy Ryan had Hallam's part, but in Farquhar's comedy he was satisfied with Morris' usual role. While Mrs. Ryan appeared this season only in strong tragedy parts, excepting what was,

RECRUITING OFFICER.

Captain Plume . . Mr. Street
Worthy Mr. Ryan
Sergeant Kite . . Mr. Lewis
Bullock Mr. Willis
Justice Scruple . . Mr. Tilyard
Justice Balance . . Mr. Heard
Justice Scale . . Mr. Davids
Thomas Appletree, Mr. Lindsay
Constable Mr. Atherton
Collier Mr. Patterson
Captain Brazen . . Mr. Wall
Melinda Mrs. Robinson
Rose Mrs. Wall
Lucy Mrs. Parsons
Sylvia Mrs. Elm

perhaps, a congenial role, the *Widow Brady*, Mr. Ryan affected comedy of the most pronounced type, *Jerry Sneak* to begin with, and

A BOLD STROKE FOR A WIFE.

Colonel Feignwell . . . Mr. Wall
 Sir Philip Morelove. Mr. Shakespeare
 Periwinkle Mr. Heard
 Tradelove Mr. Lewis
 Freeman Mr. Tilyard
 Sackbut Mr. Willis
 Simon Pure Mr. Atherton
 Obadiah Prim Mr. Ryan
 Mrs. Prim Mrs. Parsons
 Betty Mrs. Elm
 Lady Mrs. Lyne
 Ann Lovely Mrs. Robinson

and Allyn. A new name in these casts was Mrs. Lyne, as the *Masked Lady* in "A Bold Stroke for a Wife" and *Angelica* in the "Recruiting Officer." Her career on the stage was very short. The only comedy played the previous season which was reproduced was the "Busybody," with Heard as *Gripe* instead of Shakespeare, Willis as *Charles* instead

HAMLET.

Hamlet Mr. Ryan
 Polonius Mr. Heard
 King Mr. Lewis
 Horatio Mr. Willis
 Osric Mrs. Elm
 Ghost Mr. Twyford
 Marcellus Mr. Street
 Rozencranz Mr. Shakespeare
 Guildenstern Mr. Tilyard
 Priest Mr. Davids
 Laertes Mr. Wall
 Ophelia Mrs. Robinson
 Player Queen Mrs. Parsons
 Queen Mrs. Lyne

Obadiah Prim

and *Beau Clincher* in the two pieces last named. The previous representatives of *Obadiah* had been Scott

CONSTANT COUPLE.

Sir Harry Wildair . . Mr. Wall
 Colonel Standard . . Mr. Lewis
 Alderman Smuggler. Mr. Heard
 Vizard Mr. Twyford
 Clincher, Jr. . Mr. Shakespeare
 Dicky Mr. Davids
 Tom Errand . . . Mr. Smith
 Beau Clincher . . Mr. Ryan
 Angelica Mrs. Lyne
 Lady Darling . . Mrs. Parsons
 Parly Mrs. Elm
 Lady Lurewell . Mrs. Robinson

of Street, Mrs. Robinson as *Isabinda* instead of Mrs. Bartholomew, Mrs. Parsons as *Patch* instead of Mrs. Elm, Mrs. Potter as *Scentwell* instead of Miss Wall and Mrs. Ryan as *Miranda* instead of Mrs. Wall. It was played once.

Seven of Shakspere's tragedies were played—"Hamlet," "King Henry IV," "Merchant of Venice," "Romeo and Juliet," "Othello," "King John" and "Richard III." As "Hamlet" was presented for Mr. Ryan's benefit, he

played the title-role, but Wall was the *Shylock* in the "Merchant of Venice," with Ryan out of the bill. In Shakspere's masterpiece Mrs.

KING HENRY IV.

King Henry . . . Mr. Heard
 Hotspur . . . Mr. Smith
 Prince of Wales . Mr. Wall
 Lancaster . . . Mrs. Elm
 Westmoreland . . Mr. Ford
 Worcester . . . Mr. Tilyard
 Poins . . . Mr. Willis
 Sir Walter Blunt . Mr. Street
 Douglas . . . Mr. Lewis
 Bardolph . . . Mr. Brown
 Peto . . . Mr. Patterson
 Falstaff . . . Mr. Ryan
 Lady Percy . Mrs. Robinson
 Hostess . . . Mrs. Parsons

Ryan was originally cast for the *Queen*, but she thought better of it and resigned the part to Mrs. Lyne. In the "Merchant of Venice," however, the lady played *Portia* upon its first production at Annapolis, although Mrs. Robinson afterward chose the part for her benefit. Mr. Wall's assumption of *Shylock* must have been due entirely to the fortune that befalls an actor

ROMEO AND JULIET.

Romeo . . . Mr. Wall
 Benvolio . . . Mr. Heard
 Friar Laurence . Mr. Twyford
 Capulet . . . Mr. Lewis
 Montagu . . . Mr. Ford
 Paris . . . Mr. Davids
 Prince . . . Mr. Tilyard
 Friar John . Mr. Atherton
 Peter . . . Mr. Willis
 Balthazar . Mr. Patterson
 Page . . . Miss Wall
 Mercutio . . . Mr. Heard
 Lady Capulet . . Mrs. Lyne
 Nurse . . . Mrs. Parsons
 Juliet . . . Mrs. Robinson

when he is also a manager. As the *Prince of Wales*, in "King Henry IV," he was probably better fitted. Mr. Ryan as *Falstaff*, no doubt, had a congenial role. In all these pieces it will be observed that Mrs. Robinson was first. Although Mr. Willis presented "Romeo and Juliet" for his benefit, he

consented to play the little part of *Peter*, while Wall was the *Romeo*. This part had been played by Rigby, Hallam and Verling. Wall's previous part was *Benvolio*. Equally ambitious was Mrs. Wall as *Lady*

MERCHANT OF VENICE.

Shylock . . . Mr. Wall
 Antonio . . . Mr. Heard
 Bassanio . . . Mr. Smith
 Lorenzo . . . Mr. Willis
 Launcelot . Mr. Shakespeare
 Gobbo . . . Mr. Lewis
 Salanio . . . Mr. Street
 Solarino . . . Mr. Tilyard
 Duke . . . Mr. Twyford
 Jessica . . . Mrs. Parsons
 Nerissa . . . Mrs. Elm
 Portia . . . Mrs. Ryan

OTHELLO.

Othello . . . Mr. Heard
 Iago . . . Mr. Ryan
 Roderigo . . . Mr. Wall
 Cassio . . Mr. Shakespeare
 Brabantio . . . Mr. Lewis
 Duke . . . Mr. Twyford
 Ludovico . . Mr. Tilyard
 Montano . . . Mr. Willis
 Gratiano . . . Mr. Street
 Emilia . . . Mrs. Lyne
 Desdemona . Mrs. Robinson

Constance in "King John," a role in which she was preceded by Miss Cheer. In the title part Heard succeeded Mr. Douglass. Mr. Smith's

RICHARD III.

Richard Mr. Smith
 Henry VI Mr. Heard
 Tressel Mr. Ryan
 Buckingham . Mr. Shakespeare
 Duke of York . . . Miss Wall
 Stanley Mr. Davids
 Catesby Mr. Twyford
 Ratcliff Mr. Atherton
 Richmond Mr. Lewis
 Lady Anne . . . Mrs. Robinson
 Duchess of York . . Mrs. Elm
 Queen Elizabeth . Mrs. Parsons
 of theatrical vanity of which the stage pre-
 sent-s many examples. The name of Mr.
 Ford occurs only in the Shakspere tragedies.

assumption of

Richard III on
 his benefit night
 —a part after-
 ward played by
 Ryan with Wall
 as *Tressel*—was,

KING JOHN.

King John Mr. Heard
 Prince Henry Mrs. Elm
 Prince Arthur . . . Miss Wall
 Hubert Mr. Lewis
 Salisbury Mr. Willis
 Pembroke Mr. Tilyard
 Falconbridge . Mr. Shakespeare
 Bastard Mr. Wall
 Austria Mr. Davids
 Pandulph Mr. Twyford
 Governor of Angiers . Mr. Ford
 King Philip Mr. Ryan
 Lady Blanche . Mrs. Robinson
 Queen Eleanor . . Mrs. Parsons
 Lady Falconbridge . Mrs. Lyne
 Lady Constance . . Mrs. Wall

While the benefits were in progress Addison's tragedy, "Cato," was produced for the first time in Baltimore. Mr. Ryan succeeded

CATO.

Cato Mr. Ryan
 Sempronius . Mr. Willis
 Juba Mr. Wall
 Syphax . . Mr. Lewis
 Portius . . Mr. Tilyard
 Marcus . Mr. Shakespeare
 Lucius . . Mr. Davids
 Lucia . . Mrs. Robinson
 Marcia . . Mrs. Ryan
 Juliet; the "Apprentice," with the "Re-
 cruiting Officer," and the pantomime, the
 "Witches," with "Cato," of which casts
 were preserved; the "Irish Widow," of
 which there is a full cast for the first time, and the "Mock Doctor,"

Douglass as *Cato*, and

Mrs. Ryan Mrs. Mor-
 ris as *Marcia*. The
 familiar afterpieces of
 the season were "High
 Life Below Stairs,"

HIGH LIFE BELOW STAIRS.

Lovel Mr. Willis
 Philip Mr. Twyford
 Freeman Mr. Street
 Robert Mr. Tilyard
 Tom Mr. Ryan
 Coachman Mr. Heard
 Kingston Mr. Atherton
 Fiddler Mr. Patterson
 Duke's Servant . . . Mr. Wall
 Sir Harry's Servant . Mr. Lewis
 Lady Bab . . . Mrs. Robinson
 Lady Charlotte . . . Mrs. Elm
 Kitty Mrs. Wall
 Cook Mr. Lindsay
 Chloe Mrs. Parsons

of which no cast was printed. The cast of Townley's farce presented no feature worthy of special remark, and that of the "Witches" nothing

WITCHES.

Harlequin Mr. Atherton
Pantaloон Mr. Heard
Macaroni Mr. Davids
Clown Mr. Willis
Barber Mr. Shakespeare
Waiter Mr. Roussel
Cook-maid Mr. Lindsay
Watchman Mr. Tilyard
Hecate Mr. Wall
Harlequin Pigmy . Master Ryan
Columbine. . . . Mrs. Parsons

except the intro-

duction of Master Ryan as a pigmy *Harlequin* and the appearance of Mr. Roussel as a dancing *Waiter*. Roussel had previously made his *début* as *Jack* in the "Wapping Landlady," with Lindsay as the *Landlady*. As the *Widow Brady* Mrs. Ryan had been anticipated by Mrs. Morris. There was no change in the cast of the "Apprentice" as played the previous season, except that Mrs. Elm succeeded Mrs. Robinson as *Charlotte*.

The only pieces that were new to American play-goers were Murphy's tragedy, the "Grecian Daughter," and Kelly's comedy in two acts, the "Romance of an Hour." When the "Grecian Daughter" was originally produced at Drury Lane, Mr. Barry was the *Evander* and Mrs. Dancer, afterward Mrs. Barry, the *Euphrasia*. Barry was then in his decline, but the part was peculiarly fitted to him, and the ardor and filial piety of the daughter were played with great effect by Mrs. Dancer. The piece came too late for production by the old American Company in America, and so Mrs. Ryan was enabled to become the original in this country in a role in which Mrs. Siddons

IRISH WIDOW.

Whittle Mr. Davids
Kocksey Mr. Heard
Bates Mr. Lewis
Thomas Mr. Lindsay
Servant Mr. Patterson
Sir Patrick O'Neal. Mr. Ryan
Widow Brady . . . Mrs. Ryan

GRECIAN DAUGHTER.

Evander Mr. Heard
Dyonisius Mr. Wall
Melanthon Mr. Lewis
Phocion Mr. Smith
Arcas Mr. Willis
Calippus Mr. Tilyard
Greek Herald Mr. Davids
Philotas Mr. Ryan
Erixene Mrs. Robinson
Euphrasia Mrs. Ryan

greatly distinguished herself, and of which one of the later representatives was Fanny Kemble. The piece was received with great favor,

ROMANCE OF AN HOUR.

Sir Hector Strangeways	Mr. Lewis
Orson	Mr. Ryan
Colonel Ormsby	Mr. Tilyard
Mr. Brownlow	Mr. Twyford
Pillage	Mr. Shakespeare
Servant	Mr. Patterson
Bessora	Mr. Lindsay
Zelida	Mrs. Robinson
Lady Di Strangeways	Mrs. Parsons
Jenny	Mrs. Foster

acted at Covent Garden, in 1774, it met with success. The comedy was subsequently played by Hallam and Henry's company.

Besides these two pieces a farce called the "Contract" was played for the first and last time in America. This farce was originally presented at Drury Lane in 1779 without success, and reproduced at Covent Garden the next year with no better fortune. It had its only production in Baltimore as a novelty for Mr. Shakespeare's benefit. It was written by James Cobb for Miss Pope's benefit.

Later in the season Hill's "Zara" and Rowe's "Tamerlane" were reproduced, the former without change and the latter with Dr. Sheed, a Baltimore amateur, in the title-role, and Ryan as *Bajazet*, Lewis as the *Prince of Tanais* and Mrs. Ryan as *Arpasia*. The only full pieces of which the casts have not been given, were the "West Indian" and the "Beggar's Opera." In the former is the anomaly of Ryan, the Irishman, playing *Belcour*, while Wall is the *Major O'Flaherty*.

and it long held the stage both in England and America. Kelly's "Romance of an Hour," which was presented as the afterpiece to "Richard III" for Mr. Smith's benefit, was one of the least meritorious of his productions, although when it was originally

CONTRACT.

Colonel Lovemore	Mr. Shakespeare
Commodore Capstern	Mr. Lewis
Captain Sprightly	Mr. Davids
Martin	Mr. Willis
Maria	Mrs. Robinson
Betty	Mrs. Elm
Miss Eleanor	Mrs. Parsons

Another apparent incongruity was the fact that Wall, who was pronounced unequal to *Leander* in the "Padlock" in Colonial days, should

WEST INDIAN.

Belcour . . . Mr. Ryan
Stockwell . . Mr. Heard
Captain Dudley . Mr. Lewis
Charles Dudley . Mr. Street
Fulmer . . Mr. Shakespeare
Varland . . Mr. Tilyard
Stukely . . . Mr. Davids
Major O'Flaherty . Mr. Wall
Lady Rusport . Mrs. Ryan
Lucy . . . Mrs. Lyne
Mrs. Fulmer . Mrs. Parsons
Louisa Dudley . Mrs. Elm

now assume the part
of *Macheath* in the
"Beggar's Opera." But all things are pos-
sible for an actor who
is also manager. Hal-
lam having attempted
it, Wall was disposed
not to forego any part he had seen Hallam play.

The season was also noteworthy for the production of a num-
ber of popular farces, of which there are casts in the New York His-
torical Society's file.

PADLOCK.

Leander . . . Mr. Smith
Don Diego . Mr. Tilyard
Mungo . . . Mr. Wall
Leonora . . Mrs. Robinson
Ursula . . . Mrs. Ryan

Among these the
most interesting was
the "Padlock," the
most successful farce

ever produced by the old American Company. Its production was probably due to Wall's desire to appear in Hallam's great part, *Mungo*. Lyon's farce, the "Wrangling Lovers," had been presented by the New American Company at Annapolis in 1769, but it

DEVIL UPON TWO STICKS.

Asmodeus . . Mr. Heard
Dr. Last . . . Mr. Ryan
Julep . . . Mr. Wall
Apozem . . . Mr. Smith
Invoice . . . Mr. Street
Forceps . . Mr. Patterson
Printer's Devil . Miss Wall
Harriet . . . Mrs. Elm
Termagant . . Mrs. Ryan

had never been pro-
duced by Mr. Doug-
lass' comedians. Its
production on this oc-
casion is only note-
worthy because this
is the first cast of it that has come down to

BEGGAR'S OPERA.

Captain Macheath . Mr. Wall
Peachum . . Mr. Davids
Lockit . . . Mr. Lewis
Mat o' the Mint . Mr. Willis
Ben Budge . . Mr. Heard
Jemmy Twitcher . Mr. Smith
Filch . . . Mr. Ryan
Polly . . . Mrs. Robinson
Mrs. Peachum . Mrs. Parsons
Lucy . . . Mrs. Ryan

WRANGLING LOVERS.

Sancho . . . Mr. Ryan
Carlos . . . Mr. Smith
Lopez . . . Mr. Brown
Leonora . . Mrs. Robinson
Jacintha . . . Mrs. Ryan

MISS IN HER TEENS.

Flash . . . Mr. Ryan
Captain Loveit . Mr. Davids
Puff . . Mr. Shakespeare
Jasper . . . Mr. Tilyard
Fribble . . . Mr. Wall
Biddy Bellair . Mrs. Robinson
Tag . . . Mrs. Parsons

us. Although Foote's farce, "Devil upon Two Sticks," was one of the most successful pieces at the Haymarket, where it was originally produced in 1768, it was seldom played in America, probably because the satire, being local, was not understood. Foote was himself the original *Dr. Last*, a part which he played in exact imitation of Sir William Browne, President of the College of Physicians, whose contest with the licentiates caused him to be introduced into the comedy. An exact representation of a London celebrity could not be reproduced in this country in a way to make it interesting, and so thoroughly was Foote identified with Sir William in the part that upon his death the piece sank into the grave with him. Its fate shows that

HOB IN THE WELL.

Old Hob . . . Mr. Heard
Young Hob . . . Mr. Wall
Sir Thomas Testy Mr. Davids
Friendly . . . Mr. Tilyard
Dick . . . Mr. Shakespeare
Flora . . . Mrs. Elm
Betty . . . Mrs. Robinson
Hob's Mother . Mrs. Parsons

not even wit, humor

and satire can save a production from oblivion when it is representative of an individual, not of a type. The remaining casts are those of "Hob in the Well" and the "Vintner Trick'd." They are only noteworthy as part of the record. The farce last named was Yarrow's "Trick upon Trick."

VINTNER TRICK'D.

Mixum . . . Mr. Heard
Vizard . . . Mr. Ryan
Solomon Smack . Mr. Wall
Mrs. Mixum . Mrs. Parson

With the performance of the 7th of February, 1783, Lindsay and Wall retired from the management of the Baltimore Theatre and were succeeded by Dennis Ryan. In spite of the glowing epilogue that marked the close of the previous season, their career as managers does not appear to have proved prosperous. Subsequently Mr. Wall will be found playing under Mr. Ryan's direction, but Mr. Lindsay seems to have retired from the theatrical business. As an actor Lindsay had made no mark, his list of parts comprising only such

insignificant roles as the *Fighting Servant* in "Lear," *Thomas Appletree* in the "Recruiting Officer" and *Stanley* in "Richard III." In "Venice Preserved" he was one of the conspirators and in the "Mayor of Garratt" one of the mob. Even in the farces he played only the *Cook* in "High Life Below Stairs," *Thomas* in the "Irish Widow," *Bessora* in the "Romance of an Hour," the *Landlady* in the "Wapping Landlady" and the *Cook-maid* in the "Witches." His parts are only deserving of this recapitulation because he was with Wall, the first manager under the Stars and Stripes.

Most of the company continued to serve under Mr. Ryan's management, the only important withdrawal being that of Mrs. Robinson. For the reason of her retirement we have not far to look.

MRS. ROBINSON'S PARTS.

Plays.

A Bold Stroke for a Wife	Ann Lovely
All in the Wrong	Belinda
Beggars' Opera	Polly
Busybody	Isabinda
Cato	Lucia
Douglas	Anna
Grecian Daughter	Erixene
Hamlet	Ophelia
King Henry IV	Lady Percy
King John	Lady Blanche
Lear	Arante
Mahomet	Palmlira
Merchant of Venice	Portia
Othello	Desdemona
Recruiting Officer	Melinda
Revenge	Leonora
Richard III.	Lady Anne
Romeo and Juliet	Juliet
She Stoops to Conquer	Miss Hardcastle
Tamerlane	Selima
Venice Preserved	Belvidera
Zara	Zara

Her list of parts indicates it. She was unmistakably too accomplished as an actress to come into competition with a manager's wife. Who was Mrs. Robinson? Was she "Perdita?" Stranger episodes have happened in theatrical history than the possibility involved in this assumption. Stranger, indeed, was the romance of Mary Robinson's career on the London stage. She came, she conquered and she disappeared. Already her short but brilliant flight as an actress was ended. The loves of "Florizel" and "Perdita" had also come to

an end—both the woman's peace and the artist's hopes had been wrecked at the bidding of a profligate prince. Only a few months before the appearance of Mrs. Robinson, in Baltimore, had the relations that existed between Mary Robinson and the Prince of Wales been severed. Her pride and her ambition were alike prostrate. From 1781, when her final separation from the Prince occurred, until 1783, when she went to Paris, her life is a blank. Where was she in the meantime? That she purposed flight, the continuation to her autobiography is evidence. "To desert her country—to fly like a wretched fugitive * * * were the only alternatives that seemed to present themselves." Overwhelmed as she was by the desertion of the Prince, she found solace in the arms of Colonel Tarleton after his return from America. This attachment lasted sixteen years. Did it begin in America? Tarleton had surrendered with Cornwallis at Yorktown only three months before the engagement of Mrs. Robinson at Baltimore began. Would it be any more remarkable that he should have met her in America immediately before his return, than in England, in 1782, immediately after his return? Indeed, the meeting with the heart-broken "Perdita" in a distant land while he was himself disheartened by the overwhelming disaster that had overtaken the British army in America, would go a long way towards explaining the life-long attachment of the warrior and the woman. That either should ever tell of the place of meeting was most unlikely. That the world should be able to identify the accomplished actress of the Baltimore stage with the brilliant

Farcies.

Apprentice	Charlotte
Contract	Maria
High Life Below Stairs	Lady Bab
Hob in the Well	Betty
Mayor of Garratt	Mrs. Bruin
Miss in her Teens	Miss Biddy Bellair
Padlock	Leonora
Romance of an Hour	Zelida
Thomas and Sally	Dorcas
Wrangling Lovers	Leonora

"Perdita" was next to impossible. Even the use of her own name does not militate against the theory. In America, the name of Mrs. Robinson conveyed no more suggestiveness of "Perdita" than would the names of Mrs. Brown or Mrs. Smith. The two countries were many months apart. Affairs at home absorbed American attention. There could have been little knowledge of "Florizel" and "Perdita" in this country, and no one, even when seeing her, would have suspected that he was enjoying the acting of the most brilliant English actress of her time. I give the theory for what it may be worth, but it is not worth much, because according to the newspapers of the time "Perdita's" flight did not extend beyond the gay circles of Paris. The simple truth is that everything written about Mrs. Robinson between 1781 and 1783 is untrustworthy, and hence it is impossible to settle the question of her whereabouts at that time.

CHAPTER VII.

DENNIS RYAN.

CHANGE IN THE MANAGEMENT AT BALTIMORE—A DISCOURAGING SITUATION—THE WORK OF THE CAMPAIGN—OLD PIECES FIRST PLAYED IN AMERICA—CASTS—A BRIGHT SEASON AT ANNAPOLIS.

LINDSAY and Wall's management of the Baltimore Theatre came to a close abruptly in mid-winter, but Dennis Ryan at once assumed the control, and only four days elapsed before the house was re-opened under his auspices. No announcement of the change was made in the *Maryland Journal* until the 11th of February, the date of the re-opening. Then, however, the public was informed that Mr. Ryan had undertaken the sole management of the theatre, and the further information was vouchsafed that old tickets would not be received for the new series of performances. This indicates that the previous season had not been a prosperous one, the new manager being unwilling to assume any of the obligations of his predecessors. Mr. Ryan was ill-prepared for a venture begun in an emergency and without due preparation. At the very outset some of the Baltimore amateurs came to his rescue, the parts of *Major O'Flaherty*, *Captain Dudley*, *Charles Dudley* and *Stukely* in the "West Indian" being announced to be performed by gentlemen "to enable Mr. Ryan to accomplish the purposes of his undertaking." The design must have been to attract a paying house and so set the enterprise fairly on its legs.

The season which was thus inaugurated on the 11th of February, 1783, lasted nearly four months, closing on the 9th of June. The list

LIST OF PERFORMANCES.

1783.

- Feb. 11—A Bold Stroke for a Wife . Centlivre
Catharine and Petruchio. Shakspere
14—West Indian Cumberland
Witches.
18—West Indian.
Catharine and Petruchio.
21—Fair Penitent Rowe
Trick upon Trick Yarrow
25—West Indian.
Trick upon Trick.
28—Fatal Discovery Home
Lying Valet Garrick
Mch. 4—Romeo and Juliet . . . Shakspere
Witches.
7—Theodosius Lee
Wrangling Lovers Lyon
11—Provoked Husband . . Vanbrugh
Devil in the Wine Cellar . . Hill
(Mr. Heard's Benefit.)
14—Fatal Discovery.
Two Misers O'Hara
18—Grecian Daughter . . . Murphy
Columbus.
Harlequin Revels.
(Mr. Ryan's Benefit.)
21—Revenge Young
Columbus.
25—Recruiting Officer . . . Farquhar
Columbus.
(Mr. Lewis' Benefit.)
28—Roman Father . . . Whitehead
Two Misers.
31—Siege of Damascus . . . Hughes
Mayor of Garratt Foote
April 4—Theodosius.
Cheats of Scapin Otway
8—Inconstant Farquhar
Mock Doctor Fielding

of performances was remarkable only for pieces that had already become old-fashioned, the only one among them during the first half of the season that was really new being Kane O'Hara's "Two Misers." The hiatus between the 15th of April and the 13th of May was occasioned by the absence of the company. Upon their return Isaac Jackman's "All the World's a Stage" had its first production in America. Both of these were presented as afterpieces. Garrick's "Isabella" was only an expurgated version of Southerne's "Fatal Marriage." There were other pieces that had long held the English stage, but had never been produced in this country, or if produced had been long laid aside, as Farquhar's "Love and a Bottle," Home's "Fatal Discovery" and Hughes' "Siege of Damascus." It must be said, however, that the production of the

"Siege of Damascus," which was played but once by the old American Company, is scarcely to be credited to Mr. Ryan, as the characters on this occasion were taken by young gentlemen of the town for the purpose of raising a fund to erect a bridge over Jones' Falls at the lower end of Baltimore Street. It is impossible, however, to separate it from the list, as the company contributed to the entertainment by playing the "Mayor of Garratt" the same evening. It is not likely that the young gentlemen of the town allowed their names to be printed in the bills, as there is no copy

April 11—	Roman Father. Witches.
15—	Love and a Bottle . . . Farquhar Cheats of Scapin.
May 13—	Roman Father. Mock Doctor.
16—	Douglas Home All the World's a Stage . Jackman
23—	Fair Penitent. Stage Coach Farquhar
27—	Isabella Garrick Lethe Garrick
30—	George Barnwell Lillo Wapping Landlady. Upholsterer Murphy
June 3—	Fatal Discovery. Upholsterer.
6—	Orphan Otway Irish Widow Garrick
9—	Isabella. Wrangling Lovers.

SIEGE OF DAMASCUS.

Eumenes	Dr. Andrew Weisenthal
Phocyas	Mr. Gittings
Caled	Mr. Ridgley
Abudah	Mr. Graham
Herbis	Mr. Nelson
Artamon	Mr. Buckhannan
Sergius	Mr. Craig
Daran	Mr. Round
Serjabil	Mr. Johnson
Raphan	Mr. Allen

were some changes in the casts of the pieces played during the previous season. Mrs. Bradshaw made her *début* as *Betty* in "A Bold Stroke for a Wife." Mrs. Ryan now played *Juliet*. Mrs. Elm was seen upon one occasion as *Pulcheria* in "Theodora" and Wall succeeded Ryan in the title role of *Clowne E.*

in the file of the New York Historical Society. Instead there is a manuscript cast, which is here given with the spelling of its preserver. As the female part of *Eudocia* is omitted, it may be assumed it was played by one of the ladies of the company. There

Among the pieces frequently played by the old American Company, of which we now have the Baltimore casts, were the "Fair Penitent," "Theodosius,"

FAIR PENITENT.

Sciolto . . . Mr. Heard
Horatio . . Mr. Church
Altamont . . Mr. Smith
Rossano . . Mr. Davids
Lothario . . Mr. Ryan
Lavinia . . Mrs. Foster
Lucilla . . Mrs. Potter
Calista . . Mrs. Ryan

as the first American *Athenais* in "Theodosius," *Lady Townly* in the

PROVOKED HUSBAND.

Lord Townly Mr. Heard
Count Basset Mr. Wall
Sir Francis Wronghead . Mr. Lewis
Manly Mr. Smith
John Moody Mr. Davids
Poundage Mr. Tilyard
Constable Mr. Church
James Mr. Atherton
Servant Mr. Patterson
Squire Richard Mr. Ryan
Miss Jenny Miss Wall
Lady Wronghead . . Mrs. Parsons
Lady Grace Mrs. Foster
Myrtilla Mrs. Potter
Lady Townly Mrs. Ryan

and Mr. Ryan had Mr. Douglass' part of *Gregory* in the latter. In the "Revenge" Ryan now played *Zanga* instead of Wall and Mrs. Ryan *Leonora* instead of Mrs. Bartholomew. The changes in the "Recruiting Officer" were Ryan instead of Street as *Plume*, Smith instead of Ryan as *Worthy*, Shakespeare instead of

THEODOSIUS,

Theodosius . Mr. Heard
Marcian . . Mr. Lewis
Leontine . . Mr. Davids
Atticus . . Mr. Church
Lucius . . Mr. Smith
Aranthes . . Mr. Tilyard
Varanes . . Mr. Wall
Pulcheria . . Mrs. Foster
Athenais . . Mrs. Ryan

"Provoked Hus-

band" and *Vale-
ria* in the "Ro-
man Father."

Miss Cheer was
the original *Ho-
ratia*. Besides these, casts were printed
of the "Inconstant" and the "Mock
Doctor." In the former Mr. Wall now
succeeded Mr.

Hallam as *Mira-
bel*

ROMAN FATHER.

Publius Horatius . Mr. Ryan
Tullus Hostilius . Mr. Lewis
Valerius Mr. Smith
Horatius Mr. Heard
Horatia Mrs. Ryan
Valeria Mrs. Elm

INCONSTANT.

Young Mirabel . . Mr. Wall
Duretete Mr. Ryan
Old Mirabel . . Mr. Heard
Dugard Mr. Tilyard
Petit Mr. Lewis
First Bravo . . Mr. Davids
Second Bravo . Mr. Atherton
Third Bravo . Mr. Patterson
Constable . . Mr. Church
Oriana Mrs. Elm
Lamorce Mrs. Potter
Bizarre Mrs. Ryan

Willis as *Bullock*, Church instead of Tilyard as *Scruple*, Tilyard instead of Davids as *Scale*, Atherton instead of Lindsay as *Appletree*, Mrs.

MOCK DOCTOR.

Sir Jasper	Mr. Lewis
Dr. Hellebore	Mr. Heard
Leander	Mr. Wall
Robert	Mr. Church
James	Mr. Patterson
Harry	Mr. Tilyard
Davy	Mr. Davids
Gregory	Mr. Ryan
Charlotte	Mrs. Elm
Maid	Mrs. Potter
Dorcas	Mrs. Ryan

judgment in the selection of his repertoire were odd, to say the least. He did not present, during his season of two months, a single piece of Shakspere's except the Garrick version of "Catharine and Petruccio," but instead gave as after-pieces such farces as "Trick upon Trick" and the "Devil in the Wine Cellar," and such tragedies as Home's "Fatal Discovery." The latter of the two farces may, however, have owed its selection to Mr.

FATAL DISCOVERY.

Ronan	Mr. Ryan
Kathul	Mr. Lewis
Connan	Mr. Wall
Durstan	Mr. Smith
Euran	Mr. Tilyard
Calmer	Mr. Davids
Orellan	Mr. Heard
Rivine	Mrs. Ryan

Bradshaw instead of Mrs. Robinson as *Melinda*, Mrs. Elm instead of Miss Wall as *Rose* and Mrs. Ryan instead of Mrs. Elm as *Sylvia*. This was the second part of Mrs. Bradshaw, who continued on the American stage for a number of years, but failed to attain distinction. Mr. Ryan's taste and

DEVIL IN THE WINE CELLAR.

Sir Timothy Tough	Mr. Heard
Toby	Mr. Wall
Sprightly	Mr. Tilyard
Corporal Cuttum	Mr. Lewis
Robin	Mr. Atherton
Harry	Mr. Patterson
Jonathan	Mr. Davids
Leonora	Mrs. Elm

Heard, for whose benefit it was given. It had not been played in this country since it was given for Mrs. Davis' benefit in New York in 1751. This farce was the "Walking Statue" of Aaron Hill. There may have been a reason for the

production of the farces, but there certainly was none for the presentation of the tragedy, which was in every way unworthy of the author of "Douglas." Garrick had declined Mr. Home's successful tragedy before it was offered to Covent Garden, and it was pique that led him to accept the "Fatal Discovery" for Drury Lane. Apart from its want of merit, it met with partisan opposition because of the unpopularity of its author. Mr. Home at that time enjoyed the patronage of Lord Bute. So violent was the feeling against him on that account that Garrick was threatened with the destruction of his theatre unless he withdrew the play—an unreasonable demand with which he complied.

Kane O'Hara's musical farce, the "Two Misers," was new, having been originally produced at Covent Garden in 1775. It was based upon *Les deux Avares* of Falbaire, the French comedy being turned into an English farce. Although it had been received with applause upon its first production in London, it failed to become a popular afterpiece in the United States.

Two MISERS.

Gripe	Mr. Ryan
Hunks	Mr. Heard
Lively	Mr. Wall
Osman	Mr. Lewis
Hali	Mr. Smith
Mustapha	Mr. Davids
Harriet	Mrs. Elm
Jenny	Mrs. Ryan

The only remaining pieces of which the casts were printed in the advertisements this season were Otway's old farce, the "Cheats of

CHEATS OF SCAPIN.

Gripe	Mr. Heard
Thrifty	Mr. Davids
Octavian	Mr. Church
Leander	Mr. Tilyard
Shift	Mr. Lewis
Sly	Mr. Atherton
Scapin	Mr. Wall
Lucia	Mrs. Elm
Clara	Mrs. Potter

Scapin" and Farquhar's comedy, never before played in America, "Love and a Bottle." The farce had been introduced to the American stage by the military Thespians in New York. The scene was laid at Dover, but it was little

more than a translation of Molière's *Fourberies de Scapin*. In the comedy the character of *Roebuck* was long considered the best drawn

LOVE AND A BOTTLE.

Roebuck	Mr. Ryan
Lovewell	Mr. Davids
Pamphlet	Mr. Heard
Lyric	Mr. Tilyard
Rigadoon	Mr. Roussell
Nimblewrist	Mr. Lewis
Club	Mr. Shakespeare
Brisk	Mr. Atherton
Mockmode	Mr. Wall
Leanthe	Mrs. Elm
Trudge	Mrs. Parsons
Bulfinch	Mrs. Bradshaw
Pindress	Mrs. Potter
Lucinda	Mrs. Ryan

acceptable in America, notwithstanding Farquhar was a favorite.

Near the middle of the Baltimore season Mr. Ryan announced in the *Maryland Journal* the opening of the Annapolis Theatre on the 19th of April, with the "Grecian Daughter" and the "Lying Valet." This announcement was also made in the *Maryland Gazette* for four consecutive weeks previous to the opening. A week later, on the 24th, the "Roman Father" was given, when an original prologue, written by Mr.

rake on the English stage. The part of *Mockmode* was borrowed from the *Bourgeois Gentilhomme* of Molière. This was apparently the only time that "Love and a Bottle," which dates back to 1699, was played by the Baltimore Company, and it does not seem to have been subsequently produced in this country. Its licentiousness prevented the piece from being

HEARD'S ANNAPOLIS PROLOGUE.

Ye brave assertors of your country's cause,
Ye gallant champions to protect her laws,
Children of Freedom, from oppression raised,
Beloved by nations, by your foes e'en praised,
Whose warlike deeds have raised your country's name,
Equal at least to Greek or Roman fame,
And prov'd as wonders in the distant climes,
You dar'd be virtuous in the worst of times;
Attend this night our author's tragic tale,
And let the maxim in your hearts prevail:
"He who can melt at sight of human woes
Will fight the better 'gainst his country's foes."

By you encourag'd we attempt to prove
Those varied passions, Honor, Duty, Love—
A Roman maid demands the pitying sigh.
What tender hearts can such a boon deny?
A father to preserve the State from shame,

Gives his own children to the public claim,
The humble passions nobly he withstood,
And conquered nature for his country's good.

O, could my poor, imperfect powers impart
The poet's language to the feeling heart,
Could I such well-wrote sentiments express,
And paint the Roman patriot's distress,
Then might your fancy judge the author drew
A portrait of Columbia's father too.

When war surrounded us with dreadful rage,
The State alone indulged our infant stage,
Grateful to you our ardor will increase
With glorious independency and peace.

Historical Society, the season closed on the 26th of April. It comprised only six performances so far as the bills show. It is to be remarked, however, that there was a change of performance every night, the full pieces, with the exception of the "Fatal Discovery," embracing the best plays in the repertoire of the company. All of these productions, including the farces, except "Isabella," and the "Stage Coach," had been previously played in Baltimore, the casts in the two cities being substantially the same. The only changes to be noted are Mrs. Elm instead of Mrs. Bradshaw as *Betty* in "A Bold Stroke for a Wife," and the appearance of a gentleman, Major Price, as *O'Flaherty* in the "West Indian." Price evidently played only for his own amusement, as he was never heard of afterwards.

The casts previously given of pieces played in the two cities were those printed in the *Maryland Journal*. In addition the New

Heard, was recited by the author. The latter performance was not advertised in the *Gazette*, nor did that journal condescend to take any notice of the company. According to the file of bills in the New York

LIST OF PERFORMANCES.

1783.

- | | | |
|-----------|----------------------------------|------------|
| April 19— | Grecian Daughter | Murphy |
| | Lying Valet | Garrick |
| 22— | Bold Stroke for a Wife | Centlivre |
| | Mock Doctor | Fielding |
| 23— | Fatal Discovery | Home |
| | Cheats of Scapin | Otway |
| 24— | Roman Father | Whitehead |
| 25— | Douglas | Home |
| | Witches. | |
| 26— | West Indian | Cumberland |
| | Catharine and Petruchio. | Shakspere |

York Historical Society's file gives those of "Catharine and Petruchio" and "Isabella," and the farces of the "Stage Coach" and the
CATHARINE AND PETRUCHIO.

Petruchio Mr. Ryan
Baptista Mr. Tilyard
Hortensio Mr. Smith
Biondello Mr. Willis
Music Master . . Mr. Davids
Grumio Mr. Wall
Bianca Mrs. Foster
Curtis Mrs. Parsons
Catharine Mrs. Ryan

"Upholsterer." The
cast of Garrick's ver-
sion of the "Taming
of the Shrew," which
was presented as the
afterpiece on the night
Mr. Ryan undertook

ISABELLA.

Biron Mr. Heard
Villeroy Mr. Wall
Carlos Mr. Smith
Count Baldwin . . Mr. Davids
Pedro Mr. Church
Young Biron . . Master Ryan
Nurse Mrs. Parsons
Isabella Mrs. Ryan

the management of the company at Baltimore, was only noteworthy
for the appearance of the manager and his wife in the title-roles. The

STAGE COACH.

Fetch Mr. Willis
Capt. Basil Mr. Smith
Nicodemus Somebody . Mr. Davids
Macahone Mr. Wall
Tom Jolt Mr. Heard
Isabella Mrs. Potter
Dolly Mrs. Parsons

production of "Isa-

bella" at Annapolis
and afterwards at
Baltimore was, as
before remarked,
the introduction to

UPHOLSTERER.

Quidnunc . . Mr. Davids
Razor Mr. Wall
Pamphlet . . Mr. Brown
Belmour . . Mr. Church
Rovewell . . Mr. Smith
Harriet . . . Mrs. Potter
Termagant . Mrs. Ryan

American playgoers of Garrick's version of Southerne's tragedy, the
"Fatal Marriage." The casts of Farquhar's "Stage Coach" and
Murphy's "Upholsterer" are only given as part of the record.

After the return of the company to Baltimore Jackman's "All
the World's a Stage" was given as the afterpiece to "Douglas" on the
16th of May. This farce was pro-
duced at Drury Lane during the
American Revolution. It had
some humor and long continued
to hold the stage. It was after-
ward played by the Old American

ALL THE WORLD'S A STAGE.

Sir Gilbert Pumpkin Mr. Davids
Charles Stanley Mr. Smith
Harry Stukely Mr. Church
Wat Mr. Heard
Simon Mr. Wall
Diggory Mr. Ryan
Miss Bridget Pumpkin Mrs. Ryan
Miss Kitty Sprightly Mrs. Elm

Company, and it was in vogue as an afterpiece in this country for many years. It does not appear, however, to have been repeated by the Baltimore company.

An afterpiece of which there was frequent mention in the performances of the Baltimore company was Garrick's farce, the "Lying

LYING VALET.

Sharp	Mr. Ryan
Justice Guttle	Mr. Lewis
Beau Trippet	Mr. Davids
Drunken Cook	Mr. Atherton
Gayless	Mr. Wall
Melissa	Mrs. Elm
Mrs. Gadabout	Mrs. Parsons
Mrs. Trippet	Mrs. Potter
Kitty Pry	Mrs. Ryan

Valet." This farce had long been a favorite one with American audiences. It had been played at Annapolis as early as 1752, before the arrival of the original Hallam Company at Williamsburg, Va. Of the Hallam cast Singleton was the

Sharp, and *Kitty Pry* was played by Miss Hallam. Hallam the second, Morris and Verling all played *Sharp*.

The principal members of the company who withdrew at the close of the season were Mr. Shakespeare and Mrs. Elm. It would be interesting to know something more of this actor because of his name, although the name itself is not an uncommon one in America even now. After Mr. Ryan assumed the management he seldom appeared, but under Lindsay and Wall Mr. Shakespeare was generally accorded good parts. It is not likely that he was a professional player, but he was willing to become one, for he again ap-

MRS. ELM'S PARTS.

Plays.

A Bold Stroke for a Wife	Betty
All in the Wrong	Tattle
Beaux' Stratagem	Dorinda
Busybody	Patch
Constant Couple	Parly
Gamester	Lucy
George Barnwell	Maria
Gustavus Vasa	Mariana
Inconstant	Oriana
Lear	Goneril
Love in a Bottle	Leanthe
Merchant of Venice	Nerissa
Orphan	Florella
Recruiting Officer	{ Lucy Rose Sylvia

peared with Godwin's Company at Charleston in 1786. Indeed it seems probable that most of the members of the company were at first amateurs, but those of them that continued on the stage are entitled to be classed as professional actors and actresses. Mrs. Elm may belong to either category, but she was a useful member of the Baltimore Company, and as such is entitled to a parting word. Mrs. Elm accompanied the company to Annapolis, where she played *Melissa* in the "Lying Valet" and assisted in the comic dance between the play and the farce on the opening night. Her best roles were *Goneril* in "Lear" and *Valeria* in the "Roman Father." The Rev. Mr. Twyford also seems to have retired from the stage about this time. His parts were unimportant, and his brief career is only interesting from the fact that he was a clergyman.

Richard III	Duchess of York
Roman Father	Valeria
She Stoops to Conquer	Maid
Theodosius	Pulcheria
West Indian	Louisa Dudley
Wonder	Iris
Zara	Selima

Farces.

All the World's a Stage . . .	Kitty Sprightly
Apprentice	Charlotte
Cheats of Scapin	Lucia
Chrononhotonthologos . .	Signora Siccarin
Citizen	Corunna
Columbus	Columbine
Contract	Betty
Contrivances	Betty
Devil in the Wine Cellar . . .	Leonora
Devil Upon Two Sticks . . .	Harriet
Ghost	Belinda
Harlequin in Hell	Columbine
High Life Below Stairs . .	Lady Charlotte
Hob in the Well	Flora
Lying Valet	Melissa
Miller of Mansfield	Kate
Mock Doctor	Charlotte
Two Misers	Harriet

CHAPTER VIII.

RYAN IN NEW YORK.

A LOST CHAPTER IN DRAMATIC HISTORY—OPENING OF THE JOHN STREET THEATRE AFTER THE TREATY OF PEACE—LIST OF THE PERFORMANCES—NEW PLAYS AND NEW CASTS—LAST EFFORTS OF THE MILITARY THESPIANS.

DUNLAP mentions Dennis Ryan only once, and then only as a person who played in New York during the Revolution, with whom Mr. Ryan, afterward the prompter at the John Street Theatre, was not to be confounded. This rather contemptuous reference is misleading, as it creates the impression that Ryan played with the military Thespians. Dunlap must have known better. With characteristic narrowness he once more ignored what did not please him. The effect was to cause Ryan's season in New York, in 1783, to be overlooked ever afterward. Even Mr. Ireland's excellent "Records of the New York Stage" has no mention of it. As a consequence, this chapter is the history of a forgotten episode in the annals of the American drama. It is especially important, as it proves that the stage in New York did not wait for the return of Mr. Hallam after the Revolution before a revival of the drama could be effected, as has always been asserted. This season thus becomes not only a part of the history of the Baltimore Company, but it shows that the American

theatre would not have been without actors even if the old American Company had never returned.

Mr. Ryan's New York season began on the 19th of June, 1783, and lasted until the 16th of August. Although the War for Independence was over, the British troops still occupied New York, and it was probably the presence of so many idle officers in the city at that time that made a summer season possible. The productions, as the list of performances shows, were mostly the pieces previously played by the company at Baltimore. The "Recruiting Officer" and Carey's "Chrononhotonthologos," with which the season closed, were probably played at the request of the military. The farce was a favorite one with Clinton's Thespians. The pieces that were new to New York were Home's "Fatal Discovery," Southerne's "Fatal Marriage," Murphy's "Grecian Daughter" and Foote's "Devil Upon Two Sticks." The only additions to the company were Mrs. Smith, Mrs. Garrison and Mrs. Fitzgerald. Mr. Coffy played a few parts.

The changes in the pieces, of which casts were printed at Balti-

LIST OF PERFORMANCES.

1783.

June 19	Douglas	Home Wrangling Lovers Lyon
24	Grecian Daughter . . .	Murphy Lying Valet Garrick
25	Grecian Daughter.	Lying Valet.
28	Fatal Discovery	Home Cheats of Scapin Otway
July 2	West Indian	Cumberland Cheats of Scapin.
5	Fair Penitent	Rowe Devil Upon Two Sticks . . Foote
9	She Stoops to Conquer .	Goldsmith Mock Doctor Fielding
16	Fatal Discovery.	Witches.
19	George Barnwell	Lillo Mayor of Garratt Foote
23	Fatal Marriage	Southerne Old Maid Murphy
26	Spanish Fryar	Dryden
Aug. 2	Cheats of Scapin.	Douglas.
6	Revenge	Young Wapping Landlady.
	Lethe	Garrick
13	Richard III.	Shakspere Citizen Murphy
16	Recruiting Officer . . .	Farquhar Chrononhotonthologos . . . Carey

more, were not important. As a rule, they were confined to the smaller roles and to substitutes for Mrs. Robinson and Mrs. Elm.

PARTIAL CASTS—CHANGES.

PLAYS.	NEW YORK.	BALTIMORE.
<i>Douglas.</i>		
Lord Randolph	Mr. Lewis	Mr. Smith
Officer	Mr. Davids	Mr. Atherton
Anna	Mrs. Garrison	Mrs. Robinson
<i>Fair Penitent.</i>		
Horatio	Mr. Lewis	Mr. Church
Lothario	Mr. Wall	Mr. Ryan
Altamont	Mr. Ryan	Mr. Smith
Lucilla	Mrs. Garrison	Mrs. Potter
Lavinia	Mrs. Smith	Mrs. Foster
<i>Fatal Discovery.</i>		
Durstan	Mr. Davids	Mr. Smith
Euran	Mr. Atherton	Mr. Tilyard
Calmer	Mr. Brown	Mr. Davids
<i>George Barnwell.</i>		
Trueman	Mr. Davids	Mr. Shakespeare
Maria	Mrs. Fitzgerald	Mrs. Elm
Lucy	Mrs. Garrison	Mrs. Lyne
<i>Grecian Daughter.</i>		
Phocion	Mr. Davids	Mr. Smith
Calippus	Mr. Brown	Mr. Davids
Erixene	Mrs. Garrison	Mrs. Robinson
<i>Isabella.</i>		
Carlos	Mr. Lewis	Mr. Smith
Pedro	Mr. Atherton	Mr. Church
<i>Recruiting Officer.</i>		
Captain Plume	Mr. Ryan	Mr. Street
Justice Balance	Mr. Coffy	Mr. Heard
Thomas Appletree	Mr. Davids	Mr. Lindsay
Melinda	Mrs. Smith	Mrs. Robinson
Rose	Mrs. Fitzgerald	Mrs. Wall
Lucy	Mrs. Garrison	Mrs. Parsons
<i>Revenge.</i>		
Carlos	Mr. Lewis	Mr. Smith
Alverez	Mr. Davids	Mr. Tilyard
Manuel	Mr. Atherton	Mr. Shakespeare
Isabella	Mrs. Parsons	Mrs. Wall
Leonora	Mrs. Ryan	Mrs. Bartholomew

With the New York audiences, so familiar with the casts of the old American Company, the feature of the performances must have been the prominence of Mr. Wall. In "Douglas" he was now *Glenalvon*, in the "Recruiting Officer" *Captain Brazen*, in the "Revenge" *Zanga*, and in "She Stoops to Conquer" *Tony Lumpkin*. As the season progressed Mr. Heard seems to have withdrawn, his parts being taken by Mr. Coffy, whose name is new. Master Snyder, who played the *Prince of Wales* in "Richard III," was probably the son of

the scene painter, Snyder. Although the company was a full one, it was usual this season to introduce amateurs into leading parts. In "Recruiting Officer" *Scale*, *Worthy* and *Kite* were played by gentlemen, and in "Richard III" *Queen Elizabeth* by a lady, and *Richard, Richmond, Tressel* and the *Lieutenant of the Tower* by gentlemen. Other examples will be found in the casts that were now printed for the first time. When Mr. Cumberland's popular comedy, the "West Indian," was played in New York under Mr. Ryan's direction the only new name was that of Mr. Benny

Richard III.

Buckingham . . .	Mr. Ryan . . .	Mr. Shakespeare.
Henry VI. . . .	Mr. Coffy . . .	Mr. Heard . . .
Catesby	Mr. Wall . . .	Mr. Twyford . .
Ratcliff	Mr. Lewis . . .	Mr. Atherton . .
Norfolk	Mr. Walker . .	
Prince of Wales .	Master Snyder .	
Tyrrel	Mr. Atherton . .	
Dighton	Mr. Brown . . .	
Duchess of York .	Mrs. Smith . . .	Mrs. Elm . . .
Lady Anne . . .	Mrs. Ryan . . .	Mrs. Robinson . .

She Stoops to Conquer.

Sir Charles Marlow	Mr. Brown . . .	Mr. Tilyard . . .
Young Marlow .	Mr. Ryan . . .	Mr. Heard . . .
Hastings	Mr. Davids . .	Mr. Smith . . .
Mrs. Hardcastle .	Mrs. Ryan . . .	Mrs. Wall . . .
Miss Neville . .	Mrs. Potter . .	Mrs. Bartholomew
Maid	Mrs. Parsons . .	Mrs. Elm . . .
Miss Hardcastle .	Mrs. Fitzgerald .	Mrs. Robinson . .

West Indian.

Charles Dudley .	Mr. Wall . . .	Mr. Street . . .
Fulmer	Mr. Davids . .	Mr. Shakespeare
Stukely	Mr. Atherton . .	Mr. Davids . .
Mayor O'Flaherty	Mr. Benny . . .	Mr. Wall . . .
Lucy	Mrs. Davids . .	Mrs. Lyne . . .
Louisa Dudley .	Mrs. Potter . .	Mrs. Elm . . .
Charlotte Rusport	Mrs. Garrison .	

*FARCES.**Cheats of Scapin.*

Octavian	Mr. Atherton . .	Mr. Church . . .
Leander	Mr. Brown . . .	Mr. Tilyard . . .
Lucia	Mrs. Garrison . .	Mrs. Elm . . .

Devil Upon Two Sticks.

Julep	Mr. Wall . . .	Mr. Street . . .
Invoce	Mr. Davids . .	Mr. Patterson . .
Forceps	Mr. Brown . . .	Mr. Elm . . .
Harriet	Mrs. Garrison . .	

Lying Valet.

Cook	Mr. Brown . . .	Mr. Atherton . .
Melissa	Mrs. Potter . . .	Mrs. Elm . . .

Mayor of Garratt.

Sir Jacob Jollup .	Mr. Lewis . . .	Mr. Tilyard . . .
Bruin	Mr. Davids . .	Mr. Smith . . .
Roger	Mr. Atherton . .	
Mrs. Bruin . . .	Mrs. Potter . . .	Mrs. Robinson . .

175627

as *Major O'Flaherty*.

It is probable he was an amateur, perhaps a British officer, as this was his only part. Mr. Wall, it may be remarked, had his

original role when the comedy was first produced by the old American Company at the Southwark Theatre in the season of 1772-3.

If the cast of "George Barnwell" was noteworthy at all, it was because the part of *Maria*, which had been played among others by the first Mrs. Morris, was now taken by Mrs. Fitzgerald, who had acted with the military Thespians, and who ran away from Ryan before the close of the New York season.

An event of the season was the first production in New York of a tragedy by Thomas Southerne. This was the "Fatal Marriage," originally acted at the Theatre Royal in 1694, and reproduced as revised by Mr. Garrick at Drury Lane in 1758, with the title of "Isabella." The tragedy had been played at Baltimore as "Isabella," and it was probably the Garrick version that was now presented in New York. Southerne took his plot from a novel by Mrs. Behn called "The Nun; or, The Fair Vow Breaker." As Southerne wrote it the tragedy was extremely fine, but interwoven with it were comic scenes singularly inferior and infelicitous. These Mr. Garrick swept away almost entirely, leaving only those that were inseparable from the affairs of *Isabella*. The afterpiece to the tragedy was Murphy's familiar "Old Maid," of which the cast has also been preserved. The fact that Mrs. Ryan played *Isabella* and the *Old Maid* the same night may be a

Mock Doctor.

Maid	Mrs. Parsons . . .	Mrs. Potter . . .
Charlotte	Mrs. Potter . . .	Mrs. Elm . . .

Witches.

Clown	Mr. Lewis . . .	Mr. Willis . . .
Columbine	Mrs. Potter . . .	Mrs. Parsons . . .

Wrangling Lovers.

Carlos	Mr. Wall . . .	Mr. Smith . . .
Lopez	Mr. Lewis . . .	Mr. Brown . . .
Leonora	Mrs. Garrison .	Mrs. Robinson .

sign of great versatility; but it is more probably an indication of a theatrical ambition, not unlike that of *Bottom*, the weaver. It was

OLD MAID.

Clerimont	Mr. Wall
Captain Cape	Mr. Lewis
Harlow	Mr. Davids
Heartwell	Mr. Brown
Footman	Mr. Atherton
Trifle	Mrs. Parsons
Mrs. Harlow	Mrs. Fitzgerald
Miss Harlow	Mrs. Ryan

certainly no slight undertaking to represent a role in which Mrs. Siddons shone resplendent, and then to contrast it with a character to which the uncomely figure of Mrs. Harman had given a personality that was its charm to a New York audience. Under the circumstances it is not unfair to conclude that Mrs. Ryan, being the manager's wife, presumed to play everything.

Dryden's tragicomedy, the "Spanish Fryar," had been played in New York many years before—the first time by Murray and Kean's company in 1750, and afterward by Douglass' first company in 1759. On the latter occasion, it seems, oddly enough, that it was only the comic scenes that were presented, whereas now the whole play was given. This is the first cast of the piece that has been preserved. The play, which had then held the stage for more than a century, could have little interest for American audiences, characters like *Father Dominick* being unknown in this country. At the time of its original production one of the objections urged against it by Dryden's enemies was that it was mostly stolen from other authors. "God's fish!" the volatile Charles II said in reply, "Steal such another play any of you and I'll frequent it as much as I do this one."

SPANISH FRYAR.

Lorenzo	Mr. Wall
Dominick	Mr. Lewis
Alphonso	Mr. Davids
Bertram	Mr. Brown
Pedro	Mr. Atherton
Gomez	Mr. Heard
Duenna	Mrs. Parsons
Elvira	Mrs. Ryan

Among the afterpieces presented toward the close of the season were two familiar ones—Garrick's "Lethe" and Murphy's "Citizen."

LETHE.	In the latter the parts of <i>Young Wilding</i> , <i>Beaufort</i> and <i>Quill-</i> <i>drive</i> were played by "gentlemen" and <i>Maria</i> was taken by "a lady." The former was the afterpiece to the "Revenge" on the 6th of August, and the latter to "Richard III" on the 13th. As the final afterpiece of the season, Carey's "Chrononhotonthologos," which had been previously played by the military Thespians, was given. This burlesque tragedy was a fit- ting close to such a season, fol- lowing, as it did, upon the inflated and bombastic tragedies that had preceded it. To audiences accus- tomed to such pieces as the "Fatal Discovery," the idea of a warrior piling himself up on dead bodies till he reached the gods, whose offer to remain with them he rejects because he is summoned back to earth by the eyes of his mistress, may have been very funny, but one is tempted to wonder whether they did not regard it as serious. The description of this exploit is exquisite—	CITIZEN.
Æsop Mr. Lewis Frenchman } . Mr. Wall Drunken Man } Fine Gentleman . Mr. Davids Old Man } . Mr. Heard Tailor } Charon Mr. Brown Mercury Miss Wall Fine Lady Mrs. Ryan	Old Philpot . . Mr. Davids Sir Jasper Wilding . Mr. Lewis Dapper . . . Mr. Atherton Young Philpot . . Mr. Wall Corinna . . . Mrs. Garrison	CHRONONHOTONTHOLOGOS.

Chrononhotonthologos	Mr. Lewis
Aldiborontiphascophorino	Mr. Wall
Captain of the Guards	Mr. Coffy
Herald	Mr. Davids
Cook	Mr. Walker
Rigidum Funnidos	Mr. Ryan
Fadlidurnida	Mrs. Ryan
Tathanthe	Mrs. Parsons

Oh! had you seen him, how he dealt out death,
And at one stroke robb'd thousands of their breath
While on the slaughter'd heaps himself did rise,
In pyramids of conquest to the skies.
The gods all hail'd, and fain would have him stay;
But your bright charms have call'd him thence away.

Although the season closed on the 16th of August, a performance of "Venice Preserved" and "Love a la Mode" took place on the 20th, of which we only know that it was for the benefit of an orphan family and that the characters were by gentlemen of the Army and Navy. New York was not finally evacuated until the 25th of November. In the meantime, on the 15th of October, there was another performance, also a benefit, by the military Thespians, the bill

FINAL PERFORMANCES.

1783.

Oct. 11—	Macbeth	Shakspeare
	Cross Purposes	O'Brien (Ryan's Company.)
15—	Love in a Village . . .	Bickerstaff
	Lethe	Garrick (Military Players.)
18—	Oroonoko	Southerne
	Catharine and Petruchio .	Shakspeare (Ryan's Company.)
23—	Love in a Village.	
	Too Civil by Half	Dent (Military Players for Mrs. Ryan's benefit.)
25—	Fatal Falsehood	More
	Cross Purposes).	(Military Players.)

comprising "Love in a Village" and "Lethe." Mr. Ryan also took advantage of the delay in the departure of the troops to give a brief supplementary season of six nights. Of Ryan's closing performances we have the record of only two nights; but as the military Thespians appeared alternately with the regular company, and even played for Mrs. Ryan's benefit on the last night but one,

it has been thought best to make up the two classes of performances as a single list. The closing performance by the military, with which the theatre closed, occurred, it will be observed, exactly one month before the evacuation. Thus it will be seen that the soldiery retained their gaiety to the last, notwithstanding they had lost an empire. It is not improbable that the "gentlemen of the Army and Navy" were assisted in these final representations by the ladies of Mr. Ryan's company. Mrs. Hyde was probably the *Rosetta* in "Love in a Village." That Mrs. Ryan on her benefit night played the heroine in

Dent's farce, originally acted at Drury Lane only a few months before, is apparently a matter of course, as well as that she took the leading role in Hannah More's "Fatal Falsehood" on the last night of the season. Neither the farce nor Mrs. More's tragedy was ever acted before or afterward on the American stage.

Of the four pieces known to have been played by the professional comedians at this time we have the casts of three—"Macbeth" and "Cross Purposes," which comprised the bill on the 11th of October, and "Oroonoko," presented with "Catharine and Petruchio"

MACBETH.

Macbeth	Mr. Heard
Malcolm	Mr. Keating
Macduff	Mr. Ryan
Rosse	Mr. Davids
Banquo	Mr. Lewis
Seyton	Mr. Atherton
Duncan	Mr. Coffy
Lady Macbeth .	Mrs. Ryan
Hecate	Mrs. Hyde

on the 18th. This

was the first performance of "Macbeth" by Ryan's company and Mr. Heard's first performance of the title-role, in which he

CROSS PURPOSES.

Grub	Mr. Lewis
Consul	Mr. Heard
George Bevil .	Mr. Keating
Harry Bevil . . .	Mr. Coffy
Frank Bevil .	Mr. Atherton
Robin	Mr. Davids
Chapeau	Mr. Ryan
Mrs. Grub	Mrs. Ryan
Emily	Mrs. Hyde

was, of course, compared with Hallam, the only representative of the part before the Revolution. Mrs. Ryan, as *Lady Macbeth*, had been preceded by Mrs. Douglass and Mrs. Cheer, and probably by Mrs. Morris. The new names in the cast are those of Keating, of whom nothing is known, and Mrs. Hyde, who, Durang says, sang in Philadelphia during the British occupation. The only remaining cast, that of "Oroonoko," presents another new name, that of Mrs. Edwards as *Lucia*. The plot of this piece was derived by Southerne from Mrs. Behn's novel of the same name. It was probably owing to the fact that the scene was laid in America that the tragedy was produced at this time. Some of the comic business which was very obscene was probably omitted in the representation, as the *Widow Lackit's*

son *Daniel*, who was made the vehicle of much of the filth, does not appear in the list of the characters. But the love of *Oroonoko* for *Imoinda* was exceedingly tender, manly, noble and unpolluted, and one can not help wondering how the Ryans played these parts. The tragedy was not revived in New York until 1832, when it was played at the Bowery Theatre with the elder Booth as *Oroonoko* and Mrs. Flynn as *Imoinda*.

Toward the close of the season Mrs. Fitzgerald retired from the company in a manner that was at least precipitate, as an adver-

RYAN'S ADVERTISEMENT.

Theatre, New York, Oct. 17.

Whereas a certain Eleanor Massey Fitzgerald has defrauded the subscriber of the sum of forty-six pounds, sixteen shillings by entering into Articles of Indenture and immediately absconding—A Reward of Twenty Pounds will be paid to any person who can inform the Subscriber where she is harbored so that she may be brought to justice, previous to the 30th of this month.

DENNIS RYAN.

land with the troops. She had played during the season *Miss Hardcastle* in "She Stoops to Conquer," *Rose* in the "Recruiting Officer," *Maria* in "George Barnwell" and *Mrs. Harlow* in the "Old Maid." It would be interesting to know whether she was "brought to justice," and if so, what was the measure of her punishment.

OROONOKO.

Oroonoko	Mr. Ryan
Aboun	Mr. Heard
Blanford	Mr. Davids
Captain Driver	Mr. Keating
Charlotte Weldon	Mrs. Hyde
Lucia	Mrs. Edwards
Widow Lackit	Mrs. Parsons
Imoinda	Mrs. Ryan

tisement that Mr. Ryan caused to be printed in the newspapers clearly proves. This curious advertisement indicates that Mr. Ryan's apprentice was one of the "military ladies" of the period, who took this method of raising the wind before returning to Eng-

CHAPTER IX.

RYAN'S LAST SEASON IN MARYLAND.

RETURN OF THE COMPANY TO BALTIMORE—PRODUCTION OF THE “SCHOOL FOR SCANDAL”—WORK OF THE SEASON—MR. AND MRS. DENNIS RYAN—MR. WALL’S RETIREMENT—END OF AN EPOCH—A REMINISCENCE OF THE BALTIMORE STAGE.

UPON the return of Ryan's comedians to Baltimore for the season of 1783-4 the company was found by the Baltimoreans to have undergone some changes, Mr. Keating, Mrs. Hyde and Miss Edwards having accompanied it from New York. The return season began on the 2d of December, 1783, and lasted until the 14th of February, 1784, when the company was transferred to Annapolis for the races. At Annapolis the “Roman Father” was presented on the 18th of February; but as the *Maryland Gazette* is silent, it is impossible to ascertain anything further concerning an engagement that was certainly a very brief one. When the company left Baltimore it was announced that the theatre would be closed for three weeks; but it does not appear that it was reopened in April for a supplementary season, and it is probable the company was either disbanded or went in search of new pastures. Indeed, it is not unlikely that Ryan carried his forces as far away as Canada, for in the autumn of 1784 the American papers announced a regular company of players as giving performances at Quebec. As no files of the Quebec papers

seem to have been preserved, it is impossible to identify the company, but the probabilities favor this supposition.

At the time Ryan's company began playing in Baltimore this season, it was announced as the American Company, a designation that was dropped after a few weeks, probably in consequence of objections from either Hallam or Henry, both of whom were in the United States at that time. The list of performances shows that the productions were mostly a repetition of the company's repertoire, but many of the pieces were new to Baltimore, and some of them had not been seen anywhere in the United States since the departure of the old American Company for Jamaica. Only two pieces in the entire list were produced for the first time on the American stage, one of these being Mrs. Griffith's forgotten comedy, the "Times," and the other Richard Brinsley Sheridan's immortal work, the "School for Scandal." A glance at this list is all that is necessary to show the purpose that animated Dennis Ryan at

LIST OF PERFORMANCES.

1783.

Dec.	2—Douglas	Home
	Cross Purposes	O'Brien
	6—Love in a Village	Bickerstaff
	Wrangling Lovers	Lyon
	9—Oroonoko	Southerne
	Thomas and Sally	Bickerstaff
	12—Richard III	Shakspere
	Irish Widow	Garrick
	16—Times	Griffith
	Harlequin in Hell. (Mr. Roussel's Benefit.)	
	23—Beggar's Opera	Gay
	Irish Widow.	
	26—Fatal Curiosity	Lillo
	Mayor of Garratt	Foote
	27—Love in a Village. Too Civil by Half	Dent
	31—Fair Penitent	Rowe
	Witches.	

1784.

Jan.	3—Beggar's Opera.	
	Cross Purposes.	
	7—Love in a Village.	
	Lethe	Garrick
	20—Constant Couple	Farquhar
	Cross Purposes, (Mrs. Hyde's Benefit.)	
	24—Brothers	Cumberland
	Mock Doctor	Fielding
Feb.	3—School for Scandal	Sheridan
	Virgin Unmasked	Fielding
	11—Miser	Fielding
	Virgin Unmasked.	
	14—Macbeth	Shakspere
	Chaplet	Mendez

that time, namely, to make his company of comedians the American Company in fact as well as in name. That the character of the company and the merit of the players had greatly improved since the beginning of 1782 is not to be doubted, and it is not surprising that, having the field to himself, Ryan should wish to hold it. That, however, was not to be, and this, his best season, proved his last. The reason was probably political. In the high state of feeling that prevailed under the Confederation, when the future of the Republic was still in doubt, all who in any way had shown sympathy with the enemy were the subjects of public displeasure, and so it is not unlikely that Ryan's New York engagement in the closing months of the British occupation was the cause of his ruin.

The production of the "School for Scandal" on the 3d of February, 1784, although one of the last, was the most important event of

SCHOOL FOR SCANDAL.

Sir Peter Teazle	Mr. Heard
Sir Oliver Surface	Mr. Lewis
Charles Surface	Mr. Courtenay
Joseph Surface	Mr. Smith
Sir Benjamin Backbite	Mr. Wall
Moses	Mr. Ryan
Trip	Mr. Keating
Servant	Mr. Atherton
Lady Teazle	Mrs. Ryan
Lady Sneerwell	Mrs. Hyde
Mrs. Candour	Mrs. Kidd
Maria	Miss Edwards
Maid	Miss Wall

the season, and therefore it is entitled to be treated first in this chapter. Although this masterpiece of English comedy was first produced at Drury Lane, May 8th, 1777, it was not published at this time. It would be interesting to know how Ryan secured a copy. Even in Ireland, where pirated editions were common, it was not

printed until 1788. This cast shows that Mr. Heard was the first of a long line of *Sir Peters* on the American stage, including Mr. Henry and William Warren, the elder, in the earlier period, and Mr. Placide, Mr. Blanchard, Mr. Finn, Henry Wallack, William Rufus Blake, Peter

Richings, W. Davidge, William Warren, the younger, and John Gilbert in the later era. Mrs. Ryan, too, as *Lady Teazle*, is to be specially credited with creating the role in this country. Wall, as *Sir Benjamin*, and Ryan, as *Moses*, ought also to be remembered, if only for their modesty. At that early day Sheridan's great comedy was not so highly esteemed as it came to be at a later period, in proof of which it is only necessary to cite the fact that the *Maryland Journal* is silent in regard to the production and the performance. Even in England it was at first rather coldly received, Robert Merry, the famous "Della Crusca," wondering on the first night when the *dramatis personæ* would stop talking and let the play begin; but in spite of such indifference, no play ever equalled it in success.

Among the anomalies that have always attended theatrical management and, perhaps, always will attend it, none could be more marked than the production of such a comedy as the "Times," by Mrs. Elizabeth Griffith, early in this season, while the "School for Scandal" was delayed till near its close. The piece had failed upon its original production at Drury Lane in 1780, and could not have been expected to please in Baltimore. Mrs. Griffith had written other pieces in 1764-76, which met with better fortune on the London boards than her last production; but none of them, except this, which perhaps was not inferior to the others, ever found its way to the American stage. The fact that the "Times" was presented for the benefit of Mr. Roussell, the dancer of the company, only adds to the

TIMES.

Sir William Woodley	Mr. Heard
Mr. Woodley	Mr. Wall
Bromley	Mr. Smith
Belford	Mr. Davids
Inward	Mr. Ryan
Waters	Mr. Lewis
Mrs. Bromley	Mrs. Hyde
Louisa	Miss Edwards
Mrs. Williams	Mrs. Davids
Lady Mary	Mrs. Ryan

difficulty in accounting for its selection. In Roussell's bill there was also a new pantomime, "Harlequin in Hell," of which the cast was

HARLEQUIN IN HELL.

Harlequin	Mr. Atherton
Clown	Mr. Lewis
Pantaloona	Mr. Heard
Devil	Mr. Roussell
Conjuror	Mr. Wall
Columbine	Miss Edwards

given. This production was probably an adaptation arranged by the beneficiary. Judging it from the names of the characters, which is the only means we have of judging it, it was more modern in construction and method than the pantomimic performances of the old American Company. It is more noteworthy, however, for what is not known of it, than for what is known.

Still another piece, but one that was not new to the English stage, was produced for the first time in America this season, the tragedy, "Fatal Curiosity." But for the fact that it was advertised as Lillo's, one would be tempted to believe it was Colman's version, which was printed in London a few months before. This indeed may have been the case, for while the play was announced as Lillo's, the Colman version, which was played at the Haymarket in 1782, was both better and more accessible than the original piece. The play was frequently reproduced at a later period, when the sombre dramas of Maturin and the dramatic writers of his school were popular.

Although Dent's farce, "Too Civil by Half," was played in New York just before the evacuation, it was not until its repetition at Baltimore that a cast of it was printed in the newspapers. John Dent, who was the editor of a newspaper, the *London Courant*,

FATAL CURIOSITY.

Old Wilmot	Mr. Heard
Randal	Mr. Lewis
Eustace	Mr. Davids
Young Wilmot	Mr. Ryan
Maria	Miss Edwards
Charlotte	Mrs. Hyde
Agnes	Mrs. Ryan

was a prolific writer of farces, but this was the only one of his pieces that ever found its way to the stage in America, although some of them had considerable success in England. They were, as a rule, only stage hits at events of the time, and consequently ephemeral and without interest on this side of the Atlantic. The farce had just been printed in England.

A number of plays that had been made familiar to American play-goers by Douglass' company was played in Baltimore during the

BEGGAR'S OPERA.

Capt. Macheath . . .	Mr. Courtenay
Peachum	Mr. Davids
Lockett	Mr. Lewis
Filch	Mr. Ryan
Mat o' the Mint .	Mr. Keating
Diana Trapes . . .	Mr. Wall
Lucy	Mrs. Ryan
Polly	Mrs. Hyde

"Love in a Village" and the "Miser," with three farces, the "Chaplet," "Thomas and Sally" and "Virgin Unmasked." It is not too much, perhaps,

MISER.

Lovegold . . .	Mr. Heard
Clerimont . . .	Mr. Davids
Frederick . . .	Mr. Smith
Decoy	Mr. Lewis
Mercer	Mr. Keating
Jeweler . . .	Mr. Atherton
Ramillie	Mr. Wall
Wheedle	Mrs. Kidd
Harriet	Miss Edwards
Mariana	Mrs. Hyde
Lappet	Mrs. Ryan

TOO CIVIL BY HALF.

Sir Toby Treacle	Mr. Lewis
Captain Freeman	Mr. Ryan
Bustle	Mr. Heard
Butler	Mr. Davids
Lieutenant Bumper	Mr. Smith
Nancy	Mrs. Hyde
Bridget	Miss Edwards
Lady Treacle	Mrs. Ryan

SEASON, THE LIST

of those of which casts have been preserved comprising the "Beggar's Opera,"

LOVE IN A VILLAGE.

Young Meadows . . .	Mr. Wall
Eustace	Mr. Smith
Hodge	Mr. Willis
Sir William Meadows .	Mr. Davids
Justice Woodcock .	Mr. Heard
Hawthorn	Mr. Lewis
Footman	Mr. Keating
Rosetta	Mrs. Hyde
Maid	Miss Edwards
Lucinda	Mrs. Ryan
Deborah Woodcock .	Mrs. Davids

to assume that in the musical pieces the company was absurdly inadequate. Mr. Courtenay, who was the *Macheath*, was an amateur who made his *debut* a few nights before as *Macduff*, when he was announced as "a gentleman, his first

VIRGIN UNMASKED.

Goodwill	Mr. Lewis
Coupee	Mr. Davids
Quaver	Mr. Wall
Thomas	Mr. Keating
Blister	Mr. Heard
Lucy	Mrs. Hyde

appearance." Now he is "the gentleman who played *Macduff*." Mrs. Hyde, who was the *Polly* and the *Rosetta* in "Love in a Village," was not a good singer or actress, if she was the Miss Hyde who,

THOMAS AND SALLY.	according to John North, the care-taker of the old Southwark Theatre, as quoted by	CHAPLET.
Thomas Mr. Lewis	Damon Mr. Wall	
Squire Mr. Wall	Palemon Mr. Davids	
Dorcas Mrs. Ryan	Laura Mrs. Hyde	
Sally Mrs. Hyde	Pastora Mrs. Ryan	

Durang, was with the military Thespians in Philadelphia in 1778, and sang "Tally Ho" between the play and farce. As to the others, they call for no remark, except to say that Mr. Lewis was apparently the best singer and Mr. Heard the best actor. Indeed, John Durang, who knew Heard, said of him that he was clever in both serious and comic old men, somewhat eccentric, and fond of old things, including old wine.

The list of pieces played in New York, in which changes were made in the casts in Baltimore, was a short one. The changes were not

CONTRASTED CASTS.

PLAYS.	BALTIMORE.	NEW YORK.	
<i>Douglas.</i>			
Lord Randolph . . .	Mr. Smith . . .	Mr. Lewis . . .	
Anna	Mrs. Hyde . . .	Mrs. Garrison . .	
<i>Fair Penitent.</i>			
Lothario	Mr. Ryan . . .	Mr. Wall . . .	
Altamont	Mr. Smith . . .	Mr. Ryan . . .	
Horatio	Mr. Courtenay .	Mr. Lewis . . .	
Lucilla	Mrs. Kidd . . .	Mrs. Garrison . .	
Lavinia	Mrs. Hyde . . .	Mrs. Smith . . .	
<i>Macbeth.</i>			
Macduff	Mr. Courtenay .	Mr. Ryan . . .	
Malcolm	Mr. Ryan . . .	Mr. Keating . .	
Duncan	Mr. Kidd . . .	Mr. Coffy . . .	
Seyton	Mr. Smith . . .	Mr. Atherton . .	
Fleance	Miss Wall . . .		<i>Lord Randolph</i> in
Hecate	Mr. Wall . . .	Mrs. Hyde . . .	New York, but now

resumed the part, and such was also the case with both Ryan and Smith in the "Fair Penitent." Wall's assumption of *Hecate* in "Macbeth" is in itself an indication of the want of musical qualifications in the company. When "Richard III" was presented the title-role was

played by "a gentleman." A somewhat odd distribution of parts this season was Wall as *Sir Patrick O'Neal*, Ryan as *Thomas*, and Mrs. Hyde as the *Widow Brady* in the "Irish Widow." Another oddity was Mrs. Hyde's appearance as *Macheath* in the "Beggar's Opera," when Gay's work was repeated on the 3d of January, 1784. When the comedy, the "Brothers," was played on the 24th, the characters were taken by young gentlemen. Amateur theatricals at that time were a favorite amusement with the young men of Baltimore. They often gave performances for charitable purposes, and even the schoolboys ventured to give plays and farces at the theatre. A case in point occurred at the close of this season, the young gentlemen of the Academy at Poplar Hill giving "Cato" and the "Mock Doctor" on the 4th of February, and subsequently repeating it, when the full casts of the play and farce were printed in the *Maryland Journal*. In May, 1784, General Washington visited Washington College, when "Gusta-

vus Vasa" was played by the students in his honor. These performances, so characteristic of Maryland taste at that time, closed the first epoch of the drama under the Republic.

Whether Dennis Ryan abandoned the theatrical business in the spring, or carried his company elsewhere in the autumn of 1784, he

MR. AND MRS. RYAN'S PARTS.

PLAYS.	MR. RYAN.	MRS. RYAN.	
A Bold Stroke for a Wife	Obadiah Prim . . .		
Beaux' Stratagem . . .	Aimwell	Mrs. Sullen . . .	
Beggar's Opera	Filch	Lucy	
Cato	Cato	Marcia	
Constant Couple . . .	Beau Clincher . .		
Douglas	Douglas	Lady Randolph . .	
Fair Penitent	{ Altamont } { Lothario }	Calista	
Fatal Curiosity	Young Wilnot . .	Agnes	
Fatal Discovery	Ronan	Rivine	
Fatal Marriage		Isabella	
George Barnwell	George	Millwood	
Grecian Daughter	Philotas	Euphrasia	
Hamlet	Hamlet		
Inconstant	Duretete	Bizarre	
Jane Shore	Hastings	Jane Shore	
King Henry IV.	Falstaff		
King John	King Philip . . .		
Love and a Bottle	Roebuck	Lucinda	
Love in a Village		Lucinda	
Macbeth	{ Macduff } { Malcolm }	Lady Macbeth . .	
Merchant of Venice . . .		Portia	
Miser		Lappet	
Oroonoko	Oroonoko	Imoinda	
Othello	Iago		
Provoked Husband . . .	Squire Richard . .	Lady Townly . .	
Recruiting Officer	{ Worthy } { Capt. Plume . . }		
Revenge		Leonora	
Richard III.	{ Tressel } { Buckingham } { Richmond }	Lady Anne . . .	
Roman Father	Publius Horatius . .	Horatia	
School for Scandal . . .	Moses	Lady Teazle . .	
She Stoops to Conquer .	Young Marlow . .	Miss Hardcastle .	

seems to have made Baltimore his home, for he died in that city in January, 1786, and on the 17th of June following, the "Revenge" and "Lethe" were played by Baltimore amateurs for the benefit of his widow and children. Mrs. Ryan on this occasion followed the old theatrical custom of waiting upon the ladies and gentlemen of the town to solicit their patronage. Whether she played *Leonora* and the *Fine Lady* on

the occasion, is not stated. One of her sons, Master Ryan, had previously appeared as *Harlequin Pigmy* in the "Witches," and as *Young Biron* in the "Fatal Marriage." Beyond this, all that is known of the Ryans is contained in their list of parts and their engagements in Baltimore and New York.

Spanish Fryar		Elvira
Theodosius		Athenais
Times	Inward	Lady Mary . . .
West Indian	Belcour	Lady Rusport .
FARCES.		
All the World's a Stage	Diggory	Bridget Pumpkin
Catharine and Petruchio	Petruchio	Catharine
Chaplet	Rigidum Fundidas	Pastora
Chrononhotonthologos .	Dr. Last	Fadlivarunida .
Devil Upon Two Sticks	Tom	Termagant
High Life Below Stairs .	Sir Patrick O'Neal	Widow Brady . .
Irish Widow		Fine Lady
Lethe	Sharp	Kitty Pry
Lying Valet	Jerry Sneak . . .	Mrs. Sneak . . .
Mayor of Garratt	Flash	
Miss in her Teens		Miss Harlow . . .
Old Maid		Ursula
Padlock		
Romance of an Hour . .	Orson	Dorcas
Thomas and Sally		Lady Treacle . . .
Too Civil by Half . . .	Captain Freeman	Jenny
Two Misers	Gripe	Termagant
Upholsterer		
Vintner Trick'd	Vizard	
Wrangling Lovers . . .	Sancho	Jacintha

Their parts and their history, brief as they are, are not without suggestiveness. They must have been players in Ireland before they came to America. A careful study of the Irish stage would probably establish their identity. It does not follow that they were players of much consideration before they came to this country—that their parts in Baltimore and New York are in any way a measure of their parts in Dublin. As nowadays the star of the West and South is apt to be the utility actor or actress of the East, they probably sought the United States for higher professional rank, or came merely as ordinary emigrants. The latter hypothesis is the more likely, the failure of Wall's managerial experiment opening the way to Mr. Ryan to become a manager, and to his wife to satisfy her ambition as *Euphrasia* and

Lady Teazle, before these parts were attempted by any other actress on the American stage. All this gives them a claim to consideration in American dramatic history, and justifies their rescue from the oblivion into which they were allowed to sink.

In parting with the Ryans, we must also take our final leave of Mr. Wall and of his wife and daughter. This list of Mr. Wall's parts

MR. WALL'S PARTS.

—
Plays.

A Bold Stroke for a Wife	Feignwell
All in the Wrong	Sir John Restless
Beaux' Stratagem	Archer
Beggar's Opera	Macheath { Diana Trapes
Busybody	Marplot
Cato	Juba
Constant Couple	Sir Harry Wildair
Douglas	Glenalvon
Drummer	Tinsel
Fair Penitent	Lothario
Fatal Discovery	Connan
Fatal Marriage	Villeroy
Gamester	Beverly
Grecian Daughter	Dionysius
Gustavus Vasa	King of Denmark
Hamlet	Laertes
Inconstant	Young Mirabel
King Henry IV	Prince of Wales
King John	Bastard
Lear	Edgar
Love and a Bottle	Mockmode
Love in a Village	Young Meadows
Macbeth	Hecate
Merchant of Venice	Shylock
Miser	Ramillie
Othello	Roderigo
Provoked Husband	Count Bassett
Recruiting Officer	Captain Crazen
Revenge	Zanga
Richard III	Richard Catesby
Romeo and Juliet	Romeo

is an interesting contrast to his parts as a member of the old American Company before the Revolution. Then he was subordinate, now he is in the lead. Every student of dramatic history will make the comparison for himself. Wall was not a great actor, but he was an ambitious one, and to him and his partner, Lindsay, not to Hallam and Henry, as has always been asserted, was due the revival of the drama in the United States when the dark hours of the War for Independence were over. Unfortunately for Wall the manager, Wall the actor was not equal to his opportunities, and when Wall the manager failed, Wall the actor again found his true level. For more than two years he had played almost con-

tinuously, but with the disappearance of Ryan's company from the boards he disappeared also. What became of him was a thing with which the newspapers of that day did not concern themselves. The public was not supposed to have any interest in the doings of actors, except in the theatre, and even there their best achievements were not often deemed worthy of comment. It may be assumed, however, that the Walls continued to make their home at Baltimore. On the 22d of January, 1784, Mr. Wall announced that he would teach fencing and small sword play, but it is not likely that he found this vocation remunerative. Were it not for a doubt in regard to his Christian name, one might be tempted to believe that he turned saddler. In April, 1789, John Wall, saddler, had a bet of two guineas with John Gordon, saddler, that his workmen could make as good a saddle as Gordon's. This bet grew out of imputations by Gordon upon Wall's skill as a mechanic. One can almost

School for Scandal	Sir Benjamin Backbite
She Stoops to Conquer	Tony Lumpkin
Spanish Fryar	Lorenzo
Tamerlane	Axalla
Theodosius	Varanes
Times	Mr. Woodley
Venice Preserved	Pierre
West Indian	{ Major O'Flaherty Charles Dudley
Wonder	Don Felix
Zara	Osman

Farces.

All the World's a Stage	Simon
Catharine and Petruchio	Grumio
Chaplet	Damon
Cheats of Scapin	Scapin
Chrononhotonthologos	Aldiborontiphafcophornio
Citizen	Young Philpot
Cross Purposes	Chapeau
Devil in the Wine Cellar	Toby
Devil Upon Two Sticks	Julep
Harlequin in Hell	Conjuror
High Life Below Stairs	Duke's Servant
Hob in the Well	Young Hob
Irish Widow	Sir Patrick O'Neal
Lethe	{ Frenchman Drunken Man
Lying Valet	{ Beau Trippet Gayless
Mayor of Garratt	Major Sturgeon
Miller of Mansfield	Miller
Miss in her Teens	Fribble
Mock Doctor	Leander
Old Maid	Clerimont
Padlock	Mungo
Stage Coach	Macahone
Thomas and Sally	{ Darby Squire
Two Misers	Lively
Upholsterer	Razor
Vintner Trick'd	Solomon Smack
Virgin Unmasked	Quaver
Witches	Hecate
Wrangling Lovers	Carlos

imagine he hears Gordon say with a sneer, "John Wall, saddler,—saugh! An actor can't make a saddle." Wall evidently was not prepared to say that he could, but he sought and obtained a trial of skill between the

MRS. WALL'S PARTS.

Plays.

All in the Wrong	Lady Restless
Busybody	Miranda
Gamester	Mrs. Beverly
Gustavus Vasa	Augusta
King John	Constance
Lear	Regan
Orphan	Monimia
Recruiting Officer	Rose
Revenge	Isabella
Richard III.	Queen Elizabeth
She Stoops to Conquer . .	Mrs. Hardcastle
Wonder	Violante

Farces.

Citizen	Maria
Contrivances	Arethusa
High Life Below Stairs	Kitty
Miller of Mansfield	Margery

Wall. This letter is in the New York Historical Society. It is the only reference to Wall, except as Mr. Wall, and it is readily conceivable that Bayley, who knew him but slightly, should be in error as to his name.

Having ceased to act, Mr. Wall had still to earn a living, and the trade of a saddler was a good business at that time. Mrs. Wall's list of parts is a surprising one when compared with her roles before the Revolution; but she did not long retain the lead even under her husband's management. Miss Wall, as is shown by her parts, was very young.

workmen in the two shops. The award must have been favorable to Wall, for Gordon complained of sharp practice in the manner in which it was secured. During the Revolution a John Wall also served for a considerable period in the Pennsylvania artillery, but in a letter addressed to Wall, the manager, by Dr. Bayley, a specialty performer, who gave entertainments in this country as early as 1752, the superscription is Thomas

MISS WALL'S PARTS.

Plays.

Busybody	Scentwell
Gustavus Vasa	Gustava
King John	Prince Arthur
Macbeth	Fleance
Orphan	Page
Provoked Husband	Miss Jenny
Richard III.	Duke of York
Romeo and Juliet	Page
School for Scandal	Maid

Farces.

Contrivances	Boy
Devil Upon Two Sticks . .	Printer's Devil

Mr. Wall, apart from his services in Baltimore as manager and actor, favored that city in an unexpected manner. It has often been asserted by Baltimore chroniclers that the old American Company played there in 1772. I could find no proof of it, however, until I

COMUS.

Comus	Mr. Henry
First Spirit . . .	Mr. Byerly
Second Spirit . .	Mr. Morris
Third Spirit . . .	Mr. Woolls
Elder Brother . .	Mr. Parker
Second Brother .	Mr. Goodman
Euphrosene . . .	Miss Storer
Lady	Mrs. Henry

examined

the file of
bills pre-
served by
Mr. Wall,
and now in
the library

HIGH LIFE BELOW STAIRS.

Lovel	Mr. Hallam
Freeman	Mr. Parker
Lord Duke's Servant	Mr. Wall
Sir Harry's Servant	Mr. Henry
Philip	Mr. Morris
Coachman	Mr. Woolls
Kingston	Mr. Byerly
Tom	Mr. Johnson
Lady Bab's Servant	Miss Storer
Lady Charlotte's Servant .	Miss Richardson
Cook	Mrs. Harman
Cloe	Mr. Roberts
Kitty	Mrs. Henry

of the New York Historical Society. To my surprise a house-bill of a performance by the American Company in Baltimore, with full casts of "Comus" and "High Life Below Stairs," was included with those of a later period. According to this bill, the performance of the masque and farce took place at the New Theatre in Frederick Street, the explanation being added, presumably in Mr. Wall's handwriting, that this new theatre was "an old stable belonging to Mr. Little." Whether this was a single performance given while the company was on its way to or from Annapolis, or one of a series, the bill fails to indicate. At that time Baltimore was little more than a village; but it is evident from the fact that Mr. Douglass' forces found it worth their while to stop there at all, that the young city was already manifesting that interest in the drama that ten years later was to give it such a unique place in the history of the American Theatre.

In parting with the Baltimore managers, it is meet that it should

be with a word of recognition of the work these too-aspiring players accomplished. For more than a century even the fact that they once lived and labored has been overlooked. Except by an occasional reference in local histories, no historian ever recognized their existence. In writing the history of the American Theatre, the story so far told in this volume has been ignored utterly, and the revival of the drama after the Revolution made to begin with the return of Hallam and Henry. There is some satisfaction in knowing what had been accomplished before the runaways from liberty returned to enjoy the advantages of independence. The long silence in regard to Wall and Ryan as managers, is easily explained. Hallam was Dunlap's informant in regard to the early history of the American stage, and Hallam, of course, never spoke of his rivals. Other writers followed Dunlap without further inquiry, and so one of the most interesting episodes in our theatrical history was buried out of sight.

CHAPTER X.

THE DEPARTING PLAYERS.

THE LEADING MEN OF THE BALTIMORE COMPANY—MINOR ACTORS AND ACTRESSES—A SUMMARY OF THEIR PARTS—AMATEURS AS ACTORS—SIGNIFICANCE OF THEIR ACHIEVEMENTS—UNCONSIDERED TRIFLES—A WORD AT PARTING.

THIS chapter must be devoted to the picking up of unconsidered trifles. The work of the minor players in the Baltimore company, although unimportant in itself, has both historical interest and value. Had they belonged to a later era, it would be unnecessary to consider them at all. As it was, they were the product of their time and locality under conditions peculiarly favorable for turning aspirants into actors. It is the especial honor of their city in its relation to the history of the American Theatre, that it gave them a hearing. Baltimore, from 1782 to 1790, was not only the home of actors and actresses, but it was the only city in America at that time that produced them. As we have seen, many of them, after a brief career, disappeared from the stage; but for a time, almost without exception, they continued to live there. It was at Baltimore that Hallam and Henry first met Mr. Heard and engaged him for the old American Company. That Mr. Shakespeare remained there until the summer or autumn of 1786 is shown by the fact that the “*Busybody*” and the “*Miller of Mansfield*” were played for his benefit on the 3d of June in that year.

The only additions to the company after Mr. Ryan's return to Baltimore were Mr. Courtenay and Mrs. Kidd. Mr. Courtenay was an amateur, but he was the original *Charles Surface* in the "School for Scandal" in America. His other parts were *Horatio* in the "Fair Penitent," *Macduff* in "Macbeth," *Macheath* in the "Beggar's Opera" and *Major Sturgeon* in the "Mayor of Garratt." Mrs. Kidd was seen only as *Wheedle* in the "Miser," and *Mrs. Candour* in the "School for Scandal." With her husband she subsequently played in the South. The following summaries are interesting because they represent the work of amateurs who took to the stage and made it a business.

Among the ladies of the Baltimore company who appeared previous to the New York visit, whose parts have not been summarized, there were four who deserve a word on parting—Mrs. Parsons, Mrs. Potter, Mrs. Lyne and Mrs. Foster. None of them attained to any distinction. Mrs. Parsons is first in the number of her parts and in length of service. She remained with the company from the beginning of Lindsay and Wall's second season until the close of the New York engagement. Whether she returned to Baltimore is uncertain. A Miss Parsons was in the bills for the *Maid* in the farce of "Cross Purposes," when Mr. Ryan reopened

MRS. PARSON'S PARTS.

Plays.

Beaux' Stratagem	Cherry
Beggar's Opera	Mrs. Peachum
Fatal Marriage	Nurse
Hamlet	Player Queen
King Henry IV.	Hostess
King John	Queen Eleanor
Love and a Bottle	Trudge
Merchant of Venice	Jessica
Oroonoko	Widow Lackit
Provoked Husband	Lady Wronghead
Recruiting Officer	Lucy
Revenge	Isabella
Richard III.	Queen Elizabeth
Romeo and Juliet	Nurse
She Stoops to Conquer	Maid
Spanish Fryar	Duenna
West Indian	Mrs. Fulmer

Farces.

Catharine and Petruchio	Curtis
Chrononhotonthologos	Tathanthe
Contract	Miss Eleanor
Ghost	Dolly

the Baltimore Theatre, December 2d, 1783, but it does not follow that Mrs. Parsons played the part. Mrs. Parsons' name does not afterwards occur in the bills. Although Mrs. Potter played fewer parts than Mrs. Parsons, her rank as an actress was a grade higher. Like Mrs. Parsons, Mrs. Potter accompanied the company to New York;

MRS. POTTER'S PARTS.

Plays.

Fair Penitent	Lucilla
Inconstant	Lamorce
Love and a Bottle	Pindress
Provoked Husband	Myrtilla
She Stoops to Conquer	Miss Neville
West Indian	Louisa Dudley

Farces.

Catharine and Petruchio	Bianca
Cheats of Scapin	Clara
Lying Valet	{ Melissa Mrs. Trippet
Mock Doctor	{ Charlotte Maid
Romance of an Hour	Jenny
Stage Coach	Isabella
Upholsterer	Harriet
Witches	Columbine

Foster, who appeared only as *Lavinia* in the "Fair Penitent," *Lady Grace* in the "Provoked Husband" and *Pulcheria* in "Theodosius." Both were probably Baltimore ladies, to whom the feebleness of the Baltimore company gave opportunities to gratify their theatri-

High Life Below Stairs	Chloe
Hob in the Well	Hob's Mother
Lying Valet	Mrs. Gadabout
Miss in her Teens	Tag
Mock Doctor	Maid
Old Maid	Trifle
Romance of an Hour	Lady Di Strangeways
Stage Coach	Dolly
Witches	Columbine

but the only part for which she seems to have been cast in that city was *Louisa Dudley* in the "West Indian." She does not appear to have returned to Baltimore. Still fewer in the number of her parts, but higher in rank than either Mrs. Parsons or Mrs. Potter, was Mrs. Lyne. She refrained from accepting any parts in the farces, confining herself almost wholly to the duennas in the plays. Not unlike Mrs. Lyne was Mrs.

MRS. LYNE'S PARTS.

Beaux' Stratagem	Lady Bountiful
George Barnwell	Lucy
Hamlet	Queen Gertrude
King John	Lady Falconbridge
Othello	Emilia
Romeo and Juliet	Lady Capulet
West Indian	Lucy

cal ambition. Neither Mrs. Lyne nor Mrs. Foster went with the company to New York, and they were not seen again upon the stage after its return to Baltimore.

While the Baltimore company was in New York, Mr. Ryan's forces were recruited by a number of actors and actresses, most of

MR. KEATING'S PARTS.

Plays.

Beggar's Opera	Mat o' the Mint
Love in a Village	Footman
Macbeth	Malcolm
Miser	Mercer
Oroonoko	{ Captain Driver Hotman
School for Scandal	Trip

Farfces.

Cross Purposes	{ Frank Bevil George Bevil
Virgin Unmasked	Thomas

balance in the "Recruiting Officer," *Duncan* in "Macbeth," *Captain of the Guard* in "Chrononhotonthologos," and *Harry Bevil* in "Cross Purposes," and Mr. Keating, who followed Mr. Ryan's company to Maryland. Of these New York players Keating was the only one that sought to be an actor. The ladies comprised Mrs. Fitzgerald, whose career has been summed up elsewhere; Mrs. Smith, who played only *Lavinia* in the "Fair Penitent," *Melinda* in the "Recruiting Officer," and the *Duchess of York*

whom probably had appeared with the military Thespians. Among these were Mr. Walker, who appeared only as *Norfolk* in "Richard III," and the *Cook* in "Chrononhotonthologos;" Mr. Jones, whose sole role was the very humble one of the *Constable* in "George Barnwell;" Mr. Coffy, whose five parts were *Justice*, *King Henry VI* in Richard III," *Duncan* in "Macbeth," *Captain of the Guard* in "Chrononhotonthologos," and *Harry Bevil* in "Cross Purposes," and Mr. Keating,

MRS. GARRISON'S PARTS.

Plays.

Douglas	Anna
Fair Penitent	Lucilla
George Barnwell	Lucy
Grecian Daughter	Erixene
Recruiting Officer	Lucy
West Indian	Charlotte Rusport

Farfces.

Cheats of Scapin	Lucia
Citizen	Corinna
Devil Upon Two Sticks	Harriet
Wrangling Lovers	Leonora

in "Richard III;" and Mrs. Garrison, who joined the company at the beginning of the season, but did not accompany it to Baltimore, and Mrs. Hyde and Miss Edwards, who participated in the closing performances, and then went to Maryland as part of Mr. Ryan's forces. Mrs. Garrison, while she remained with the company, supplied in a degree the place of Mrs. Elm; but Mrs. Hyde was evidently most esteemed as a singing actress. She took the roles that had been made popular on the American stage by Miss Wainwright, Miss Hallam and Miss Storer, but had never found an adequate representative in the Baltimore company. Indeed, the list of Mrs. Hyde's parts indicates that a number of the pieces comprised in it were presented to make her musical abilities available.

MISS EDWARDS' PARTS.

Plays.

Fatal Curiosity	Maria
Love in a Village	Maid
Miser	Harriet
Richard III.	Duchess of York
School for Scandal	Maria
Times	Louisa

Farfces.

Cross Purposes	Emily
Harlequin in Hell	Columbine
Too Civil by Half	Budget
Wrangling Lovers	Leonora

MRS. HYDE'S PARTS.

Plays.

Beggar's Opera	Polly
Douglas	Anna
Fair Penitent	Lavinia
Fatal Curiosity	Charlotte
Love in a Village	Rosetta
Macbeth	Hecate
Miser	Mariana
Oroonoko	Charlotte Weldon
Richard III.	Queen Elizabeth
School for Scandal	Lady Sneerwell
Times	Mrs. Bromley

Farfces.

Chaplet	Laura
Cross Purposes	Emily
Thomas and Sally	Sally
Too Civil by Half	Nancy
Virgin Unmasked	Lucy

Miss Edwards played only juvenile and unimportant roles, but she is entitled to be remembered in dramatic history as the original *Maria* in the "School for Scandal" in this country. That she was identical with Mrs. Edwards, who was announced for *Emily* in "Cross Purposes" on the night that

Ryan's company reappeared at the Baltimore theatre, is almost certain. It is likely that by a printer's error the titles for Miss Parsons and Mrs. Edwards should be reversed.

Besides Mr. Wall and Mr. and Mrs. Ryan there were only six members of the Baltimore company who, by the importance of their parts or

THE LEADING MEN—THEIR PARTS.

PLAYS.	Heard.	Lewis.	Shakespeare.	Atherton.	Smith.	Tilyard.
A Bold Stroke for a Wife	Periwinkle . . .	Tradelove . . .	Sir Philip . . .	Simon Pure	Freeman	
All in the Wrong	Beverly	Sir William . . .	Robert			
Beaux' Stratagem	Boniface	Gibbet	Scrub	Sullen	Fogard	
Beggar's Opera	Ben Budge	Lockit			Twitcher	
Busybody		Sir Jealous . . .	Sir Francis . . .	Whisper		Portius
Cato		Syphax	Marcus			
Constant Couple	Smuggler	Standard	Clincher, Jr. . .		Tom Errand	
Douglas	Old Norval . . .	Randolph		Officer	Randolph	
Drummer		Butler	Vellum	Coachman	Fantome	Sir George
Fair Penitent	Sciolti	Horatio			Altamont	
Fatal Curiosity	Old Wilmot . . .	Randal				
Fatal Discovery	Orellan	Kathul		Euran	Durstan	Euran
Fatal Marriage	Biron	Carlos		Pedro		
Gameteer	Stukely		Lawson			Jarvis
George Barnwell	Uncle	Thorowgood . . .	Freeman	Servant		
Grecian Daughter	Evander	Melanthon			Phocion	Calippus
Gustavus Vasa	Arvida	Gustavus	Adolphus	Peterson	Laertes	Trollio
Hamlet	Polonius	King	Rosencranz			Guildenstern
Inconstant	Old Mirabel . . .	Petit		2d Bravo		Dugard
Jane Shore	Shore	Gloster	Belmour		Derby	Catesby
King Henry IV	King Henry . . .	Douglas			Hotspur	Worcester
King John	John	Hubert	Falconbridge			Pembroke
Lear	Lear	Kent	Bastard	Burgundy	Cornwall	Gloster
Love and a Bottle . . .	Pamphlet	Nimblewrist . . .	Club	Brisk		Lyric
Love in a Village . . .	Woodcock	Hawthorn			Eustace	
Macbeth	Macbeth	Banquo		Seyton		
Mahomet	Alcanor	Mahomet	Pharon		Zaphira	Mirvan
Merchant of Venice . .	Antonio	Gobbo	Launcelot		Bassanio	Solarino
Miser	Lovegold	Decoy		Jeweler	Frederick	
Oronoco	Aboun	Driver				
Orphan			Chamont	Servant		Acasto
Othello	Othello	Brabantio	Cassio			Ludovico
Provoked Husband . .	Townly	Wronghead		James	Mandy	Poundage
Recruiting Officer . .	Balance	Kite		Constable		Scruple
Revenge	Alonzo	Carlos	Manuel	Manuel	Carlos	Alvarez
Richard III	Henry VI	Richmond	Buckingham	Ratcliff	Richard	Henry VI
Roman Father	Horatius	Publius			Valerius	
Romeo and Juliet . .	Benvolio	Capulet		Friar John		Prince
School for Scandal . .	Sir Peter	Sir Oliver		Servant	Joseph	
She Stoops to Conquer .	Young Marlow . .	Hardcastle . . .	Diggory	Servant	Hastings	Sir Charles
Spanish Fryar	Gomez	Dominick		Pedro		
Tamerlane	Monesses . . .	Bajazet	Tamerlane		Haly	Derville

their length of service, were entitled to be classed as leading men. These were Heard, Lewis, Shakespeare, Atherton, Smith and Tilyard. Heard and Shakespeare will be met hereafter, the former as a member of the old American Company; but it was thought best to include his list of parts here as illustrating an epoch in his professional life and in the revival of the

THE LEADING MEN—THEIR PARTS.

PLAYS.	Heard.	Lewis.	Shakespeare.	Atherton.	Smith.	Tilyard.
Theodosius	Theodosius	Marcian			Lucius	Aranthes
Times	Sir William	Waters			Bromley	
Venice Preserved	Jaffier	Conspirator	Priuli	Conspirator		
West Indian	Stockwell	Capt. Dudley	Fulmer	Stukely		Varland
Wonder	Don Pedro	Don Lopez	Lissardo	Vasquez		Alguzil
Zara	Lusignan	Nerestan	Orasmin	Melidor		Chatillon
 FARCES.						
All the World's a Stage	Wat				Charles	
Apprentice		Gargle	Wingate		Hortensio	Catchpole
Catharine and Petruchio						Baptista
Cheats of Scapin	Gripe	Shift		Sly		Leander
Chrononhotonthologos		Chro.	Fadlidinida			
Citizen		Sir Jasper	Young Wilding	Dapper		Sir Jasper
Contract		Capstern.	Lovemore			
Contrivances	Argus		Robin			2d Mob
Cross Purposes	Consol	Grub		Harry—Frank	George Bevil	
Devil in the Wine Cellar	Sir Timothy	Cuttum		Robin		Sprightly
Devil Upon Two Sticks	Asmodeus	Testy			Apozem	
Ghost		Sir Jeffry	Roger	Clinch		Trusty
Harlequin in Hell	Pantaloон	Clown		Harlequin		
High Life Below Stairs	Coachman	Sir Harry		Kingston		Robert
Hob in the Well	Old Hob		Dick			Friendly
Irish Widow	Kocksey.	Bates				
Lethe	Old Man	Æsop				
Lying Valet		Guttle		Cook		
Mayor of Garratt	Mug	Heelitap-Jollop	Lint	Roger	Bruin	Jollop
Miller of Mansfield			Lurewell			Dick
Miss in Her Teens			Puff			Jasper
Mock Doctor	Hellebore	Sir Jasper				Harry
Old Maid		Cape		Footman		
Padlock					Leander	Don Diego
Romance of an Hour		Sir Hector	Pillage			Ormsby
Stage Coach	Tom Jolt				Capt. Basil	
Thomas and Sally	Joan	Thomas				
Too Civil by Half	Bustle	Sir Toby			Bumper	
Two Misers	Hunks	Osman			Hali	
Upholsterer					Rovewell	
Virgin Unmasked	Blister	Goodwill				
Witches	Pantaloон	Clown	Barber	Harlequin		Watchman
Wrangling Lovers		Lopez			Carlos	

drama in America. Heard remained in Baltimore for some time after Ryan's company disbanded, where it seems his young wife, Margaret Heard, died in October, 1784, in her twentieth year. Mr. Lewis was, after Mr. Heard, the most available member of the company. That he possessed some skill as an actor is shown by his parts and his long service. Beyond these nothing is known in regard to him. Mr. Atherton was useful, but not ambitious, and Mr. Smith, as the conditions under which his services were rendered show, ambitious, but not useful. It is probable that all these, except Mr. Heard, continued to make Baltimore their home.

Another group of actors, each of whom deserves a parting word, comprised Willis, Davids, Twyford and Church. Mr. Willis'

MR. WILLIS' PARTS.

Plays.

A Bold Stroke for a Wife	Sackbut
All in the Wrong	Brush
Beggar's Opera	Mat o' the Mint
Cato	Sempronius
Grecian Daughter	Arcas
Gustavus Vasa	Seward
Hamlet	Horatio
King Henry IV.	Louis
King John	Salisbury
Lear	Usher
Love in a Village	Hodge
Merchant of Venice	Lorenzo
Othello	Montano
Recruiting Officer	Bullock
Romeo and Juliet	Peter
She Stoops to Conquer	Jeremy
Tamerlane	Omar
Wonder	Frederick

Farces.

Apprentice	Simon
Catharine and Petruchio	Biondello
Contract	Martin

first part was *Frederick* in the "Wonder," when it was given by Lindsay and Wall during their first season. At the outset his parts were insignificant, as *Jeremy* in "She Stoops to Conquer" and *Omar* in "Tamerlane;" but he was accorded the distinction of speaking Davids' epilogue on the last night of the season. As an actor Willis made little progress, but he seems to have developed some talent as a singer. He did not go with Ryan's company to New York. That he continued to reside in Baltimore is shown by the

fact that he played *Hodge* in "Love in a Village" on the 6th of December, 1783. The first mention of Mr. Davids was at the close of Lindsay and Wall's first season, when he contributed the amusing "Farewell Epilogue" recited by

MR. DAVIDS' PARTS.

Plays.

Beggar's Opera	Peachum
Cato	Lucius
Douglas	Officer
Fair Penitent	Rossano
Fatal Curiosity	Eustace
Fatal Discovery	{ Calmer Durstan
Fatal Marriage	Count Baldwin
George Barnwell	Trueman
Grecian Daughter	{ Greek Herald Phocion
Inconstant	First Bravo
King John	Austria
Love and a Bottle	Lovewell
Love in a Village	Sir William Meadows
Macbeth	Rosse
Miser	Clermont
Oroonoko	Blanford
Provoked Husband	John Moody
Recruiting Officer	{ Thomas Scale
Revenge	Alvarez
Richard III.	Stanley
Romeo and Juliet	Paris
She Stoops to Conquer	Hastings
Spanish Fryar	Alphonso
Theodosius	Leotine
Times	Belford
West Indian	{ Stukely Fulmer

Farces.

All the World's a Stage . . .	Sir Gilbert Pumpkin
Catharine and Petruchio . . .	Music Master
Chaplet	Palemon

High Life Below Stairs	Lovel
Stage Coach	Fetch
Thomas and Sally	Squire
Witches	Clown

Mr. Willis. Davids made his first appearance as an actor the next season and remained with the company until it was disbanded. He was with the company in New York and in all its visits to Annapolis. His list of parts is interesting, because it represents the work of an amateur who took to the stage as an amusement and became a professional player. In the plays and farces he played "old men" and "juveniles" as the occasion demanded, many of them being insignificant; but he seems to have possessed some musical ability, or he would scarcely have been accorded *Peachum* in the "Beggar's Opera," *Sir William Meadows* in "Love in a Village," the *Music Master* in "Catharine and Petruchio," and *Palemon* in the "Chaplet." The

Cheats of Scapin	Thrifty Citizen
Contract	Captain Sprightly
Cross Purposes	Robin Devil Upon Two Sticks
Devil Upon Two Sticks	Invoice Ghost
Hob in the Well	Jonathan Hob in the Well
Lethe	Sir Thomas Testy Fine Gentleman
Lying Valet	Beau Trippet Mayor of Garratt
Mayor of Garratt	Bruin Miss in her Teens
Miss in her Teens	Captain Loveit Mock Doctor
Mock Doctor	Davy Old Maid
Old Maid	Harlow Stage Coach
Stage Coach	Nicodemus Somebody Too Civil by Half
Too Civil by Half	Butler Two Misers
Two Misers	Mustapha Upholsterer
Upholsterer	Quidnunc Virgin Unmasked
Virgin Unmasked	Coupee Witches
Witches	Maccaroni

cloth as it was possible that anything in the theatrical way should befit it. Among these two were especially characteristic, *Pandulph*, the arrogant legate in "King John," and *Friar Laurence*, the too sympathetic priest in "Romeo and Juliet." He was probably given the *Ghost* in "Hamlet," because of his reading of Shakspeare's splendid speeches. Twyford played only in the two Maryland cities, and he did not resume his place in the company after its return from New York. While Mr. Twyford could scarcely have occupied a position of much importance in the church, it is certain that Mr. Church filled a very humble place in the theatre. That these, as well as their predecessors and successors in the same line of parts, were Baltimore ama-

surprising thing about his parts is their number. That Mr. Davids continued to make the amusement of the public a business after the Baltimore company was disbanded, is indicated by the fact that on the 27th of February, 1786, he gave readings at Carlisle, Pennsylvania. Mr. Twyford's roles were few and unimportant. As a rule, they possessed a dignity as nearly befitting the

MR. TWYFORD'S PARTS.

Plays.

Beaux' Stratagem . . .	Sir Charles Freeman
Constant Couple	Vizard Hamlet
Hamlet	Ghost King John
King John	Pandulph Merchant of Venice
Merchant of Venice	Duke Richard III
Richard III	Catesby Romeo and Juliet
Romeo and Juliet	Friar Laurence

Farcies.

High Life Below Stairs	Philip
Romance of an Hour	Mr. Brownlow

teurs may be assumed with safety. Davids, Twyford and Church, or Street, Patterson, Brown and Killgour should have had any stage training. The average man has always been ready to attempt to act if he found the opportunity. These men found the opportunity and embraced it. This is shown in the fact that they played anything that chance or necessity accorded them.

MR. STREET'S PARTS.

Plays.

All in the Wrong	Young Belmont
Busybody	Charles
Gamester	Dawson
Gustavus Vasa	Anderson
Hamlet	Marcellus
Jane Shore	Ratcliff
King Henry IV	Sir Walter Blunt
Lear	Albany
Merchant of Venice	Salanio
Orphan	Ernesto
Othello	Gratiano
Recruiting Officer	Captain Plume
Tamerlane	Prince
Venice Preserved	Bedamar
West Indian	Charles Dudley
Wonder	Colonel Briton

Farfces.

Apprentice	Dick
Citizen	Beaufort
Contrivances	Hearty
Devil Upon Two Sticks	Invoice
Ghost	Captain Constant
High Life Below Stairs	Freeman

It is scarcely possible that Willis,

MR. CHURCH'S PARTS.

Plays.

Fatal Marriage	Pedro
Inconstant	Constable
Provoked Husband	Constable
Theodosius	Atticus

Farfces.

All the World's a Stage	Harry Stukely
Cheats of Scapin	Octavian
Mock Doctor	Robert
Upholsterer	Belmour

accorded them. Mr. Street began his humble but useful career as early as Lindsay and Wall's first season, making his *début* as *Ernesto* in the "Orphan" on the 25th of January, 1782. He played during Lindsay and Wall's two seasons, but his name does not appear in the bills under Ryan's management. His best part was *Captain Plume* in the "Recruiting Officer," which he played for his benefit. Mr. Patterson's parts were fewer in number and even less important than Street's. Unlike Street, Patterson remained with the company after Ryan assumed control, but he

retired previous to the New York season. Mr. Brown, on the contrary, played both in Maryland and in New York. Mr. Brown

MR. PATTERSON'S PARTS.

Plays.

Beaux' Stratagem	Bagshot
Inconstant	Third Bravo
King Henry IV	Peto
Mahomet	Ammon
Provoked Husband	Servant
Recruiting Officer	Collier
Romeo and Juliet	Balthazar

Farces.

Devil in the Wine Cellar	Harry
Devil Upon Two Sticks	Forceps
High Life Below Stairs	Fiddler
Mock Doctor	James
Romance of an Hour	Servant

an actor. Mr. Killgour was one of the original members of Lindsay and Wall's company. He made his first appearance on the opening night of the Baltimore Theatre as *Catesby* in "Richard III." His subsequent parts were few in number and even less important than the role in which he made his *début*—the *Servant* in the "Busybody," the *Waiter* in the "Gamester," the *Captain of the Guard* in "Lear," *Quill-drive* in the "Citizen," and one of the *Mob* in the "Contrivances." Killgour's attempt to become an actor evidently proved a failure.

joined the Baltimore company before Ryan assumed the management, but he seldom appeared until the company went to New York. His list of parts shows that he was content with modest roles, and the fact that he made the long journey from Baltimore to New York to exhibit his abilities as a player, indicates that he had set his heart upon becoming

of the original members of Lindsay and Wall's company. He made his first appearance on the

MR. BROWN'S PARTS.

Plays.

Fatal Discovery	Calmer
George Barnwell	Blunt
Grecian Daughter	Calippus
King Henry IV	Bardolph
Richard III	Dighton
Spanish Fryar	Bertram

Farces.

Cheats of Scapin	Leander
Devil Upon Two Sticks	Forceps
Lethe	Charon
Lying Valet	Cook
Mayor of Garratt	Snuffle
Old Maid	Heartwell
Upholsterer	Pamphlet

The parts of Mr. Roussell, the

dancer of the company, were confined to pantomimic and terpsichorean roles. He continued to give dancing lessons in Baltimore for many years. This finishes the list of actors who appeared with the Baltimore company previous to the New York engagement.

What is remarkable about this Baltimore company is its great activity and the large number of minor actors and actresses presented to the public within the brief period of two years and one month. Mr. Wall appeared altogether in forty-one plays and twenty-nine farces, Mr. Ryan in twenty-eight plays and fourteen farces, and Mrs. Ryan in twenty-eight plays and sixteen farces. Of the minor players not fewer than twenty actors and fifteen actresses were introduced to the American stage during this time. All this is a curious comment on the success that was allowed to attend the effort to obliterate all recollection of the company, its members and its work. Even the credit of introducing the drama at Baltimore is accorded to the old American Company by Dunlap and Durang, both of whom came under Hallam's influence. Perhaps it would not be fair to accuse Hallam of a deliberate attempt to falsify history, that offense being more chargeable to the note-takers who accepted his rambling talk as historical truth.

CHAPTER XI.

THE AMERICAN COMPANY IN JAMAICA.

PERFORMANCES FROM 1779 TO 1782—THE PLAYERS AND THE PLAYS—
SOME IMPORTANT CASTS—OLD ACQUAINTANCES—MISS WAIN-
WRIGHT AND MISS CHEER—MR. HENRY'S COMEDY AND A COM-
EDY BY MISS CHEER—DEATH OF MR. HUGHES.

THE theatre in Jamaica before and during the American Revolution was so intimately associated with the history of the American Company that the information available in regard to the stay of our comedians in that island, and the work they performed while there, is necessary to the illustration of the development and growth of the drama in the United States. This information is in its nature meagre enough, but it is sufficiently complete for the period it covers, and that period is fortunately the most interesting in the entire epoch of the absence of the company from the continent. The story of this epoch becomes all the more interesting because of the fact that Jamaica had always been the retreat of the Colonial players. The elder Hallam retired to Jamaica in 1754, and died there. It was there that Douglass recruited his first company in 1758, and there that he returned in 1762. There he recruited his second company, which he brought to Philadelphia in 1766. It was there, too, that the American Company went in 1774–5, its principal members residing there during the next ten years. That a part of the company gave performances

at Kingston, at intervals between 1775 and 1778, is certain, but I have been able to ascertain nothing in regard to them. It is clear, however, from a letter dated at Kingston, January 9th, 1779, and printed in the *Pennsylvania Packet* in April, that there were no performances during the latter part of 1778, for it is said that the theatre had been "for some time shut up." It was announced, however, that it was to be speedily opened under the management of Mr. Hallam, "from whose theatrical qualifications," it was said, "the public may expect their usual agreeable entertainment." Unfortunately the date of the opening has not been preserved, the first of this series of performances on record being that of May 1st, 1779, the date when the publication of the *Jamaica Mercury and Kingston Weekly Advertiser* was begun.

Instead of attempting to group the performances of 1779-82, under Mr. Hallam's direction, into separate seasons, it has been thought better to sum up the work of these two years in one consecutive list. In the production of "Douglas" Mr. Hallam was *Norval*, but the part of *Lady Randolph* was played by "a lady, being her first appearance." Between the play and the farce the "Drunken Peasant" was danced by Mr. Godwin, who had been a member of the American Company many years before. The first casts printed were those of "Percy" and the "Lying Valet."

LIST OF PERFORMANCES.

1779.

May	1—	Douglas	Home Citizen	Murphy
	15—	Percy	Miss More High Life Below Stairs .	Townley
June	1—	Choleric Man . . .	Cumberland Catharine and Petruchio .	Shakspere
	26—	Percy	Lying Valet	Garrick
Oct.	2—	She Stoops to Conquer .	Goldsmith Thomas and Sally . .	Bickerstaff
	22—	Merry Wives of Windsor		Shakspere
			Lying Valet	
	30—	Devil Upon Two Sticks . .	Foote Devil to Pay	Coffey
Nov. 13—	Maid of the Mill		Bickerstaff Apprentice	Murphy
			27—Duenna	Sheridan Apprentice.

1780.	
Feb. 16—Lyar	Foote Theatrical Candidates.
23—Lyar.	Theatrical Candidates.
	Old Maid Murphy
Mar. 11—Duenna.	
	Reprisal Smollett
April 1—Shipwreck	Cumberland
	Genii Woodward
8—Roman Father	Whitehead
	Man and Wife Colman
May 6—English Merchant	Colman
	Who's the Dupe? . . . Mrs. Cowley
June 3—Rivals	Sheridan
	Genii.
28—Law of Lombardy	Jephson
	Ghost Mrs. Centlivre
July 8—Busybody	Mrs. Centlivre
15—Beaux' Stratagem	Farquhar
	Ghost.
22—Orphan	Otway
	Devil Upon Two Sticks.
Aug. 15—Countess of Salisbury	Hartson
	Mock Doctor Fielding
Sept. 2—Merchant of Venice	Shakspeare
	Padlock Bickerstaff
9—Merchant of Venice.	
	Virgin Unmasked Fielding
Oct. 7—Venice Preserved	Otway
	Lethe Garrick
	(Gentlemen of the Army.)
21—Zara	Hill
	Duke and No Duke . . . Cokaine
	(Benefit of the American Company by Gentlemen of the Army.)
28—Suspicious Husband	Hoadly
	Lethe.
	(Characters by Gentlemen of the Army for Benefit of Distressed Widows and Orphans.)
Nov. 11—Macbeth	Shakspeare
	(Gentlemen of the Army.)
	Thomas and Sally.
21—Maid of the Mill.	
	Old Maid.

Hannah More's tragedy was new and had the prestige of being a Covent Garden success. The cast shows that there were two Wig-nell's in the company—Mr. Wig-nell who played *Edrick*, and Mr. T. Wignell who was the *Earl Percy*. The names that were familiar to American theatre-goers of that time were those of Mr. Hallam as *Earl Douglas*, Mr. Goodman as *Earl Raby*, Mr. Morris as *Sir Hubert*, Mr. Woolls as *Harcourt*, Mrs. Morris as *Elwina* and Miss Wainwright as *Bertha*. It will thus be seen that Mr. Goodman did not remain in Philadelphia during the War for Independence, as has been supposed, and that Miss Wainwright had gone to Jamaica and resumed the stage in earnest. News of Mr. Garrick's death having arrived a few days before, the "Lying Valet" was now announced as "written by the late Mr. Garrick." For *Melissa*, in the farce, a new name occurs—Mrs. Hamilton. Among the casts

of this period the most interesting, perhaps, was that of the "Merry Wives of Windsor." This comedy was produced under Mr. Douglass' management at the Southwark Theatre, Philadelphia, in 1770, but the distribution of parts is unknown. Mr. Douglass was probably the *Falstaff* in the comedy, as he always was in the tragedy, "King Henry IV," Mr. Goodman, who now played the part, having at that time just forsaken Lawyer Ross' office for the stage. Then, as now, Mr. Hallam was probably *Ford*, Mr. Morris *Parson Evans* and Mr. Woolls *Pistol*. Mr. Godwin, who was now the *Host of the Garter*, had already retired from the American Company and become the leading spirit in the New American Company, and Miss Wainwright, who was now *Mrs. Page*, had also previously retired. Mr. Hughes, the *Slender*, in Jamaica, did not join the company until 1773, and Mr. T. Wig nell, the *Dr. Cains*, did not make

	Nov. 25—Duenna. Ghost.
Dec. 9—Rule a Wife and Have a Wife	Fletcher (Gentlemen of the Army.)
Midas	O'Hara
1781.	
Feb. 6—Wonder	Mrs. Centlivre Deuce is in Him Colman Vintner Tricked Yarrow
10—Love in a Village . . .	Bickerstaff Harlequin Collector.
17—Hamlet	Shakspere Harlequin Collector.
Mar. 31—Distressed Mother . . .	Phillips Old Maid.
April 7—Distressed Mother.	
	Spanish Fryar Dryden
14—Lionel and Clarissa . .	Bickerstaff Irish Widow Garrick (Mrs. Hamilton's Benefit.)
21—Virginia	Crisp Love a la Mode Macklin (Mr. Hallam's Benefit.)
28—All for Love	Dryden Tony Lumpkin in Town. O'Keefe (Mr. Woolls' Benefit.)
May 12—She Wou'd and She Wou'd Not	Cibber Triumph of Genius. (Mrs. Morris' Benefit.)
26—School for Scandal . .	Sheridan Padlock. (Mrs. Raynard's Benefit.)
June 2—Gamester	Moore Shadows of Shakspere . . . Pratt Comus Milton (Mr. Goodman's Benefit.)
30—Chapter of Accidents . .	Miss Lee Anatomist Ravenscroft (Miss Wainwright's Benefit.)
July 18—Measure for Measure .	Shakspere Linco's Travels Garrick Daphne and Amintor . Bickerstaff (Mr. Wignell's Benefit.)

- | | | |
|-------|-------|--|
| Aug. | 4 | —Orphan of China Murphy
Maid of the Oaks Burgoyne
(Mr. Morris' Benefit.) |
| | 18 | —Romeo and Juliet Shakspere
Author Foote
(Miss Storer's Benefit.) |
| | 25 | —School for Soldiers Henry
Quakers Mrs. Centlivre
(Mr. Henry's Benefit.) |
| Sept. | 1 | —Richard III Shakspere
Lilliputian Camp.
(Mr. Godwin's Benefit.) |
| | 15 | —Rivals Sheridan
Reprisal.
(Mr. Dermot's Benefit.) |
| | 22 | —Constant Couple Farquhar
Genii.
(Master Woolls' Benefit.) |
| Oct. | 6 | —Jealous Wife Colman
West India Lady's Arrival
in London Miss Cheer
(Miss Cheer's Benefit.) |
| | 22 | —Beaux' Stratagem.
Irish Widow.
(Mrs. Hughes' Benefit.) |
| | 27 | —Recruiting Officer Farquhar
Shadows of Shakspere.
Reprisal.
(A Speculative Night.) |
| Nov. | 3 | —Love in a Village.
Devil Upon Two Sticks.
(Master and Miss Woolls' Benefit.) |
| Dec. | 8 | —Belle's Stratagem Mrs. Cowley
Kingston Privateer Pilon
(Mr. Hallam's Benefit.) |
| | 1782. | Jan. 5—King Henry IV Shakspere
(Mr. Moore's Benefit.) |

regular member of the company, although Mr. Henry was not.

Jamaica does not appear to have proved a profitable field for theatrical enterprise, for the theatre not only seems to have remained closed from the 27th of November, 1779, to the 16th of February, 1780, but previous to the reopening, and for some time afterward, Mr.

his American *debut* before the Revolution. Mr. Morales, a Jamaica actor, who never appeared in the United States, was *Shallow*, Mr. Wignell *Page* and Master Woolls *Robin*. Mrs. Morris played *Mrs. Ford*, Mrs. Hamilton *Mrs. Quickly* and Mrs. Raynard, of whom this is the first mention, *Anne Page*. This cast shows the *personnel* of the company in Jamaica under Mr. Hallam's management in 1779, with the exception of Miss Storer, evidently Maria Storer, who was advertised for *Nell* for the first time when the "Devil to Pay" was given with the "Devil Upon Two Sticks," on the 30th of October. As Miss Storer was afterward the *Louisa* in the "Duenna," it is probable that she also appeared as *Patty* in the "Maid of the Mill." She seems to have been a

Hallam printed in the *Jamaica Mercury* an advertisement¹ of a scheme for a series of performances by subscription intended to secure him against loss. The plan must have proved satisfactory, for a season of theatrical activity followed, the newspapers showing that the performances were continued at intervals during the spring and summer and into the autumn. The house was reopened with Foote's comedy, the

LYAR.

Young Wilding . . Mr. Hallam
Old Wilding . . Mr. Goodman
Sir James Elliot . . Mr. Woolls
Papilion . . . Mr. T. Wignell
Miss Godfrey . Miss Wainwright
Lucy Miss Storer
Miss Grantham . Mrs. Raynard

"Lyar," and a musical prelude on the opening and alterations of the theatre, called "Theatrical Candidates." In

THEATRICAL CANDIDATES.

Mercury . . . Mr. Hallam
Harlequin . Mr. T. Wignell
Punch . . . Mr. Dermot
Pierrot . . . Mr. Morris
Comic Muse.Miss Wainwright
Tragic Muse . Mrs. Raynard

the cast of the prelude is found the name of Mr. Dermot, who made

¹ MR. HALLAM'S SUBSCRIPTION SCHEME.

Kingston 24th January 1780.

Several Gentlemen having expressed their wishes, that a Plan could be fallen upon for the future support of the *Theatre*, calculated to render the Expense of frequenting Plays easier to the Public, & at the same time, the sum received of a sufficient Value to the Manager and Actors, to enable them to carry on their Profession; The following *Scheme* is humbly submitted to the Friends and Patrons of the Liberal Arts, for their consideration.

A *Subscription* is proposed for *Three Months*, to commence some time in February, & end in May in which time twenty four Plays may be acted, at the rate of two a week.

It is supposed that £75 per night would be a sum equal to the Incidental Expense, & a moderate support to the Performers.
24 Plays at £75 each £1800

200 Subscribers at 8 £ each (which is rating a Ticket for Admission for } each play at 6s 8d.) will produce } £1600
But there will be a Deficiency of . . £200

This Deficiency, it is apprehended, may be supplied from the *Pit Audience*, and the Non-Subscribers to the *Boxes*, who are to pay the customary Prices.

When a competent number of subscribers are obtained, to give a prospect of the Plan's succeeding, the Tickets will be delivered, upon the Payment of the Money.

The Manager, on his part, promises and obliges himself, to do everything in his power that can conduce to the Entertainment of the Public—to get up as many New Plays as possible;—to revive the most approved Old ones;—in short, he will make it his Study, as it is undoubtedly his Interest, to superintend and conduct the Amusements of the Public in such a manner as to recommend his Labours to the future countenance of his Patrons.

 *Subscriptions* are received at the New Printing Office.

his first appearance with the American Company at the Southwark Theatre in November, 1773. When the "Old Maid" was given as the afterpiece on the second night, Mrs. Hamilton played the title-role for the first time. She came to the United States in 1787.

At this time Sheridan's comedies were the rage in England, and Mr. Hallam presented them in Jamaica as fast as he was able to

DUENNA.

Carlos	A Gentleman
Ferdinand	Mr. Hallam
Don Jerome . . .	Mr. Goodman
Anthonio	Mr. Woolls
Lopez	Mr. Morris
Father Paul . . .	Mr. Hughes
Father Dominick .	Mr. Godwin
Meagre Porter . .	Mr. Wignell
Diego	Mr. Morales
Isaac Mendoza .	Mr. T. Wignell
Louisa	Miss Storer
Margaret	Mrs. Hamilton
Clara	Mrs. Raynard

procure them.

the 11th of March, 1780.

The first on
the list was
the "Duenna."
It was first
acted in Ja-
maica, so far
as the record
shows, on the

RIVALS.

Sir Anthony Absolute .	Mr. Goodman
Captain Absolute . .	Mr. Hallam
Acres	Mr. Morris
Sir Lucius O'Trigger .	Mr. Godwin
Fag	Mr. Woolls
Coachman	Mr. Dermot
Servant	Mr. Bacon
Lydia	Mrs. Morris
Mrs. Malaprop .	Miss Wainwright
Lucy	Miss Storer
Julia	Mrs. Raynard

27th of November, 1779, and revived on
Upon its revival Mrs. Morris played *Carlos*
for the first time, Mr. Dermot *Father Paul* and Mr. Morales *Meagre*

SCHOOL FOR SCANDAL.

Sir Peter Teazle	Mr. Goodman
Charles Surface	Mr. Hallam
Joseph Surface	Mr. Wignell
Sir Oliver Surface	Mr. Morris
Sir Benjamin Backbite . .	Mr. Godwin
Crabtree }	Mr. Morales
Moses }	Mr. Morales
Rowley	Mr. Woolls
Trip	Mr. Roberts
Snake	Mr. Sale
Lady Sneerwell	Mrs. Morris
Mrs. Candour	Miss Wainwright
Maria	Miss Storer
Lady Teazle	Mrs. Raynard

Porter. The cast of the "Rivals" speaks for itself. The only new name was that of Mr. Bacon, who played an insignificant part. Sheridan's masterpiece, the "School for Scandal," appears to have been presented only once—for the benefit of Mrs. Raynard, by whom it was advertised "for that night only." This cast is interesting not

only because it shows that Mr. Goodman was Hallam's first *Sir Peter* and Mrs. Raynard his first *Lady Teazle*, but because it presents the favorite members of the company who afterwards returned to the United States, Hallam, Wignell, Morris, Woolls, Mrs. Morris and Miss Storer, in their original roles. Mr. Sale, who was the *Snake*,

MERCHANT OF VENICE.

Shylock . . . Mr. Hallam
 Antonio . . . Mr. Goodman
 Gratiano . . . Mr. Morris
 Lorenzo . . . Mr. Woolls
 Launcelot . . . Mr. Dermot
 Salanio . . . Mr. Madden
 Officer . . . Mr. Bacon
 Bassanio . . . Mr. Wignell
 Jessica . . . Mrs. Raynard
 Nerissa . . . Miss Storer
 Portia . . . Mrs. Morris

was perhaps a Jamaica aspirant; but Mr. Roberts, who played *Trip*, had been with the American Company from 1767 to 1774.

So far as it has been possible to ascertain the facts, ten of Shakspere's pieces were advertised by the American Company in Jamaica—"Catharine and Petruchio," the "Merry Wives of Windsor," the "Merchant of Venice," "Macbeth,"

ROMEO AND JULIET.

Romeo . . . Mr. Henry
 Mercutio . . . Mr. Hallam
 Friar Laurence . . . Mr. Goodman
 Capulet . . . Mr. Morris
 Benvolio . . . Mr. Wignell
 Tybalt . . . Mr. Godwin
 Paris . . . Mr. Woolls
 Montague . . . Mr. Dermot
 Friar John . . . Mr. Sale
 Apothecary . . . Mr. Morales
 Page . . . Master Woolls
 Nurse . . . Mrs. Morris
 Lady Capulet . . . Mrs. Hamilton
 Juliet . . . Miss Cheer

"Hamlet," "Romeo and Juliet," "Richard III," "King Henry IV" and "Florizel and Perdita," an adaptation from "A Winter's Tale." Of these we have casts of only seven — the

HAMLET.

Hamlet	Mr. Hallam
King	Mr. Wignell
Ghost }	Mr. Goodman
Laertes }	Mr. Goodman
Horatio	Mr. Godwin
Polonius	Mr. Morris
Rosencranz	Mr. Woolls
Guildenstern	Mr. Sale
Player King	Mr. Morgan
Francisco	Mr. Bacon
Gravediggers	Mr. Morris
Queen	Mr. Morgan
Player Queen	Miss Wainwright
Ophelia	Mrs. Raynard

RICHARD III.

Richard	Mr. Godwin
Richmond	Mr. Moore
King Henry	Mr. Henry
Buckingham	Mr. Morris
Catesby	Mr. Wignell
Lord Mayor	Mr. Goodman
Duke of York	Master Woolls
Stanley	Mr. Dermot
Ratcliffe	Mr. Woolls
Norfolk	Mr. Morales
Tressel	Mr. Hallam
Queen Elizabeth	Mrs. Morris
Duchess of York	Miss Storer
Lady Anne	Mrs. Godwin

"Merry Wives of Windsor," recited in the earlier part of this chapter in introducing the company, the "Merchant of Venice," "Hamlet," "Romeo and Juliet," "Richard III," "Measure for Measure" and "Florizel and Perdita." The Mr. Wignell of the "Merchant of Venice" and the later casts was not the Mr. Wignell who played *Page* in the "Merry Wives of Windsor," but Thomas Wignell. The former had probably returned to England. As "Romeo and Juliet" was chosen for her benefit by Miss Storer, Mr. Henry, who does not appear to have been

MEASURE FOR MEASURE.

Duke of Vienna . Mr. Hallam
 Angelo . . . Mr. Henry
 Escalus . . . Mr. Goodman
 Claudio . . . Mr. Wignell
 Provost . . . Mr. Morales
 Friar Peter . . Mr. Woolls
 Clown . . . Mr. Morris
 Barnardine . . Mr. Godwin
 Abhorson . . . Mr. Sale
 Lucio . . . Mr. Moore
 Mariana . . . Miss Storer
 Julietta . . Mrs. Hamilton
 Francisca . Miss Wainwright
 Isabella . . Mrs. Morris

and one of the *Gravediggers* in "Hamlet," never attained to any distinction. In presenting "Richard III" for his benefit, Mr. Godwin advertised his assumption of the title-role as "an attempt to perform *Richard*." Mrs. Godwin's assumption of *Lady Anne* was announced as her second appearance. Godwin played *Harlequin* the same night and danced a "pastoral dance." It was several weeks before the production of "Richard III" that Mr. Wignell announced "Measure for Measure" for his benefit. Whether Mr. Henry finally played *Angelo* is uncertain. The benefit was postponed three times in consequence of his indisposition, and in the last advertisement it was said that means

a member of the com-

pany at this time, con-
sented to play *Romco*,
but the surprise of the
cast is the reappear-
ance of Miss Cheer as

Juliet "by particular desire, for this night only." Mr. Madden, who played *Salanio* in the "Merchant of Venice" and other parts, and Mr. Morgan, who was the *Player King*

FLORIZEL AND PERDITA.

Florizel . . . Mr. Wignell
 Alcon . . . Mr. Goodman
 Antolius . . . Mr. Moore
 Camillo . . . Mr. Dermot
 Clown . . . Mr. Morris
 King . . . Mr. Hallam
 Perdita . . . Mr. Morris

had been taken to supply his place should his illness continue. In Wignell's advertisement also occurs the first mention of Mr. Moore "from the Theatre Royal in Liverpool," who was cast for *Lucio* in "Measure for Measure," and *Linco* in the interlude "Linco's Travels," with Wignell as *Clodpole* and Miss Wainwright as the *Old Woman*. Moore assisted at a number of the benefits, playing *Timurkan* in the "Orphan of China," and *Hurry* in the "Maid of the Oaks" for Mr. Morris, *Richmond* in "Richard III" for Mr. Godwin, and *Flatter* in the "Belle's Stratagem" for Mr. Hallam. In return, a benefit was tendered Mr. Moore for the 19th of December, the bill comprising the "Belle's Stratagem," "Linco's Travels" and "Florizel and Perdita." Mrs. Hamilton's illness caused its postponement to the 22d, when, on account of illness, it was again postponed, "King Henry IV" and "other entertainments" being finally announced for the 5th of January, 1782. Whether "Florizel and Perdita" was in the last bill, or whether Mr. Moore's benefit actually occurred, is left in doubt.

The only pieces presented in Jamaica that would have been new in the United States, apart from those given at benefits, were

MAN AND WIFE.

Marcourt . . . Mr. Hallam
Kitchen . . . Mr. Goodman
Col. Frankly . . Mr. Woolls
Landlord . . Mr. Godwin
Luke . . . Mr. T. Wignell
Snarl . . . Mr. Dermot
Fleece . . . Mr. Morales
Cross . . . Mr. Morris
Mrs. Cross . Mrs. Hamilton
Charlotte . . Miss Storer
Lettice . . . Mrs. Morris
Landlady . Miss Wainwright
Sally . . . Mrs. Raynard

Sheridan's "Duenna"
and "Rivals," Col-
man's "Man and Wife,
or Shakspere Jubilee,"
and "English Mer-
chant," R. Jephson's
"Law of Lombardy,"
and Hartson's "Count-
ess of Salisbury." To
this list may be added

LAW OF LOMBARDY.

Paladore . . . Mr. Hallam
King . . . Mr. Goodman
Rinaldo . . . Mr. Woolls
Liscio . . . Mr. Morris
Ascanio } . . Mr. Dermot
Forrester } . . Alberto . . A Gentleman
Officer . . . Mr. Bacon
Bireno . . . Mr. Wignell
Alinda . . Mrs. Raynard
Laura . . . Miss Storer
Maria . . Miss Wainwright
Sophia . . . Mrs. Morris

Foote's "Devil Upon Two Sticks" and Mrs. Cowley's "Who's the Dupe?" both of which were in the repertoire of the military Thespians.

ENGLISH MERCHANT.

Lord Falbridge . . .	Mr. Hallam
Freeport	Mr. Morris
Spatter	Mr. Wignell
Owen	Mr. Woolls
La France	Mr. Godwin
Messenger	Mr. Dermot
Sir W. Douglas .	Mr. Goodman

bardy." This tragedy was new, but it failed to meet with marked favor at Drury Lane, where it was first produced in 1779, and it seems to have had no better fortune in the hands of

DEVIL UPON TWO STICKS.

Asmodeus }	Mr. Hallam
Dr. Squib }	
Sir Thomas Maxwell .	Mr. Goodman
Julep	Mr. Hughes
Apozem	Mr. Morris
McPherson	Mr. Godwin
Invoice	Mr. Wignell
Fingersee	Mr. Woolls
Diachylon	Mr. Morales
Dr. Last	Mr. T. Wignell
Margaret	Miss Wainwright
Harriet	Mrs. Raynard

"Wife" was a mere procession of Shakspere's characters, suggested by Garrick's Jubilee and written to forestall his own pageant at Drury Lane. In the "English Merchant" the merchant failed to find an adequate representative in Yates—what the character was in the hands of Goodman it is impossible even to conjecture. The production of the "Countess of Salisbury" at this time was only noteworthy because it was the first tragedy in which Hallam appeared after his return to the United States. Foote's "Devil Upon Two Sticks" and

All of these pieces

afterwards found
their way to the
American stage, ex-
cept, perhaps, the
"Law of Lom-

COUNTESS OF SALISBURY.

Alwin	Mr. Hallam
Grey	Mr. Goodman
Morton	Mr. Morris
Leroches	Mr. Woolls
Lord Randolph .	Mr. Dermot
Lord William .	Master Woolls
Raymond . . .	Mr. Wignell
Eleanor	Mrs. Storer
Ela	Mrs. Morris

the American

Company.
The whole
list was not
one to meet
with much
success either

WHO'S THE DUPE?

Granger	Mr. Hallam
Doiley	Mr. Morris
Sandford	Mr. Wignell
Gradus	Mr. Goodman
Charlotte . . .	Miss Wainwright
1st Nosegay Girl .	Mrs. Hamilton
2d Nosegay Girl .	Miss Storer
Miss Doiley . .	Mrs. Raynard

in Jamaica at this time or afterward in
the United States. Colman's "Man and

Mrs. Cowley's "Who's the Dupe?" were both favorites with the military players and play-goers of the time, and as the Jamaica audiences were to a great extent military and naval, the repertoire was naturally moulded to the taste of this important element among the company's patrons.

The plays and farces made familiar to American audiences by the American Company that were revived in Jamaica, including those presented for benefits, together with the distribution of parts, are here summarized, because they form the key to the character and composition of the company during the Revolutionary period. We find Hallam still easily in the lead, with Goodman second, and Wignell gradually overtaking Morris in comedy parts. Among the ladies we find Mrs. Raynard, of whom we know nothing, and Mrs. Morris rivals for the lead in tragedy and high comedy, and Miss Storer and Mrs. Wainwright contending for the first place in light comedy and opera. Messrs. Woolls, Dermot, Godwin and Hughes and Mrs. Hamilton took what they could get, it is to be hoped, with becoming thankfulness. Taking these productions in their chronological order, the earliest distribution of parts that we have is the cast of the "Lying Valet." In this farce the elder Wignell played *Trippet*. In the Southwark cast of "The Shipwreck," in 1772, Henry was *Belfield*; Woolls, *Skiff*, now played by Morales; Douglass, *Goodwin*; Johnson, *Francis*; Byerly, *Patterson*; Mrs. Henry, *Violetta*; Miss Storer, *Lucy*; Miss Richardson, *Fanny*, and Miss Hallam, *Sophia*. It will thus be seen that only Hallam, Goodman and Mr. and Mrs. Morris are in their original roles. Similar comparisons in the other pieces will show similar results. In these pieces the smaller roles were sometimes taken by players whose names are still unknown to fame—

Master Woolls as the *Page* in the "Orphan," Mr. Sale as the *Waiter* in the "Gamester," and Mr. Morgan as the *Miller* and Mr. Bacon as the *Porter* in "Harlequin Collector." The most important of the Jamaica amateurs was Isaac Morales, who appeared as *Alexas* in "All for Love," *Tom Errand* in the "Constant Couple," *John* in the "Jealous Wife," *Zinventi* in the "Orphan of China," *Father Dominick* in the "Spanish Fryar," *Sir Theodore Goodchild* in "Love a la Mode," and *Martin* in the "Anatomist." Beyond his parts nothing is known of Mr. Morales, except that he married Mrs. Sarah Miranda, a widow at Kingston, in the summer of 1781. It is, however, in one of these pieces, as *Beverly* in the "Gamester," that Mr. Henry's reappearance is chronicled. His reappearance was made for Mr. Goodman's benefit. On the same evening he was the *Comus* in Milton's masque and

JAMAICA CASTS OF THE FAMILIAR PIECES

PLAYS.	Hallam.	Goodman.	Wignell.	Morris.	Woolls.
All for Love	Marc Anthony	Ventidius . .	Dolabella . .	Serapion . .	Myris
Beaux' Stratagem	Archer . . .	Foigard . .	Aimwell . .	Scrub . . .	Gibbet . . .
Busybody	Marplot . . .	Charles . .	Sir George . .	Sir Francis . .	Whisper . . .
Constant Couple	Sir Harry . .	Beau Clincher	Col. Standard	Smuggler . .	Dicky . . .
Distressed Mother	Orestes . . .	Pyrrhus . .	Pylades . . .	. . . . .	Phœnix . . .
Gamester . . . . .	. . . . .	Lewson . .	Stukely . .	Jarvis . . .	Dawson . . .
Jealous Wife	Oakley . . .	O'Cutter . .	Charles . .	Beagle . . .	Paris . . .
Lionel and Clarissa	Harman . . .	Col. Oldboy . .	Jessamy . .	Sir John . . .	Lionel . . .
Love in a Village	Woodcock . . .	. . . . .	Hodge . . .	. . . . .	Hawthorn . .
Orphan	Chamont . . .	Polydore . .	Castalio . .	Acasto . . .	Ernesto . .
Orphan of China	Zapheniri . .	Mirvan . .	Hameret . .	. . . . .	Merat . . .
Recruiting Officer	Plume . . .	Bullock . .	Brazen . .	Balance . . .	Worthy . . .
Roman Father	Horatius . . .	Publius . .	Valerius . .	Hostilius . .	1st Citizen . .
Shipwreck	Belfield, Jr. .	Ironsides . .	Belfield, Sr. .	Dove . . .	Paterson . .
Spanish Fryar	Lorenzo . . .	. . . . .	Alphonso . .	Gomez . . .	Piero . . .
<hr/>					
FARCES.					
Anatomist	Crispin . . .	Simon . . .	M. le Medicin . .	Old Gerald . .	Young Gerald . .
Comus . . . . .	. . . . .	1st Spirit . .	Elder Brother . .	. . . . .	2d Spirit . . .
Harlequin Collector . . . . .	. . . . .	. . . . .	Doctor . . .	Clown . . .	Magician . . .
Irish Widow	Nephew . . .	Sir Patrick . .	Kecksey . .	Whittle . . .	Thomas . . .
Love a la Mode . . . . .	. . . . .	Sir Callaghan . .	Squire Groom . .	Mordecai . . .	. . . . .
Lying Valet	Sharp . . .	Guttle . . .	Gayless . . .	. . . . .	Dick . . .
Old Maid . . . . .	. . . . .	Harlow . . .	Clermont . .	Cape . . .	Heartly . . .
Padlock	Leander . . .	Mungo . . .	. . . . .	. . . . .	Don Diego . .

recited the famous Garrick monody, the "Shadows of Shakspere." In regard to the monody the Kingston *Royal Gazette* said, that in reciting the "Shadows of Shakspere," Mr. Henry had given himself no small field to show his abilities, but we are not told how he acquitted himself. Although Mr. Henry announced this as "the last of his performance," and that he had "no further engagement or connection with the theatre," he was advertised a week later, as already noted, as *Angelo* in "Measure for Measure," for Mr. Wignell's benefit, and later as *Zamti*, in the "Orphan of China," for the benefit of Mr. Morris, and he played *Romeo* on Miss Storer's night, when Miss Cheer made her reappearance as *Juliet*. His health, however, appears to have been delicate, and he played only on benefit occasions. Among these was his appearance as *Oakley* to Miss Cheer's *Mrs. Oakley* in

OF THE AMERICAN COMPANY.

the "Jealous Wife," when that lady was accorded a benefit by the company. When the "Recruiting Officer" was given on the 27th of October, 1781, Mr. Henry appearing as *Sergeant Kite* and reciting the "Shadows of Shakspere," he announced that, in conjunction with Mr. Wignell, he had "bought the house"—that is, they had agreed to give a certain sum to the company in consideration of the receipts. Mr. Henry also acted with Mr. Wignell in managing a benefit for Mrs. Hughes, the widow of George Hughes, for many years a member of the company, who died, after a short illness, on the 16th of October, 1781, for whose benefit "Much Ado About Nothing" and the "Irish Widow" had been announced for the 20th. In consequence the date was changed to the 22d, and the "Beaux' Stratagem" substituted for "Much Ado About Nothing." On this occasion Henry played *Sullen* and Mrs. Godwin contributed her mite as *Lady Bountiful*.

An incident of the close of the year 1780 was the appearance of some of "the gentlemen of the army" in a number of those heavy tragedies that the British military Thespians of that time affected, once in behalf of the distressed widows and orphans of the soldiers and sailors, but generally "for the benefit of the American Company." On

PROLOGUE TO "VENICE PRESERVED."

In vain we've begg'd th' unwilling Wits to write
A smart new Prologue for this strange new Sight;
Nor Wit they'd give your Plaudits to engage,
Nor tuneful verse to sooth the Critic's Rage;
Instead of Prologue then, dry, droll, and terse,
Cloathed in the pleasing Dress of polished Verse,
If an unvarnished Tale may claim your Ear,
I'll tell you who we are, and why we're here:

In Days of Yore, when first this fruitful land
Disclosed its Wealth to Cultivation's Hand,
And, like a Statue from the rugged Stone,

two of these occasions there was the "original prologue" with which the military poets were always ready to supply the military players. The one supplied for "Venice Preserved," it will be observed, smacks some-

what of that provided for the opening of the New York Theatre, in 1779. Although the work of the professional players seldom elicited remark from the Jamaica press, the crude efforts of the military performers called out unstinted praise. "On Saturday last," said the *Royal Gazette* of October 14th, 1780, "the tragedy of 'Venice Preserved' and the dramatic satire of 'Lethe, or Æsop in the Shades,' were performed at the theatre in

this town, by gentlemen of the army, before a numerous and brilliant assembly, for the benefit of the American company of comedians. The principal characters in both pieces were supported with a degree of spirit and propriety that would have reflected honor on approved veteran actors; but as any eulogium we could make on a performance so much beyond our most sanguine conceptions, would fall infinitely short of its real merit, we shall content ourselves with observing, that high as the expectations of the public were raised, we do injustice to the theatrical abilities of the gentlemen who gave this rich

At each new Labour with new Beauties shone,
Two Sisters from Parnassus wished to try
Their fortunes in the growing Colony :—
Thalia and Melpomene their Names,
And this enchanted Spot receiv'd the Dames ;
Long here they flourished, but of late they found
Their Crops less ample, tho' still rich the Ground ;
Anxious Melpomene first took th' Alarm,
"I'll call new Labourers to the failing Farm,"
She cry'd, " Soldiers I claim, the Sons of Rage,
Decked in my Terrors when fell war they wage,
With my sublimest sentiments still fraught,
They will assist me, for they know they ought,"
Thalia smiling said, " They too are *mine*.
Vot'ries of Love, of Friendship, Mirth and Wine,
When social Pleasures elevate the Soul,
Bacchus and I replenish every bowl,
Together let us call them to our Aid."—
The sisters summoned us, and we obey'd :
Now let me see—where shall our Work begin ?
Sure that fine Mountain* can't be Rock within;
All round th' Enclosures† sweet strait canes I view,
A fine Savannah‡ that, well watered too—
May still such Harvests drooping Merit prop,
And each Night's Labour bring as fine a crop [going].

[Returns]

But hold—one word, as we're New Negroes here,
Kind overseers, be not too severe.—

*Upper Boxes. †Side Boxes. ‡Pit.

repast, when we barely say that those expectations were amply gratified." The prologue to "Venice Preserved" was recited by the gentleman who acted *Pierre*,

PROLOGUE TO THE "SUSPICIOUS HUSBAND."

With doubt, joy, apprehension! almost dumb,
Once more to face this awful court I come,
Lest *Frankly* suffer by my anxious fear,
Before he enters, I myself appear.
I'm told (what flatt'ry to my heart) that you
Have wished to see me, nay have prest it too.
Alas! 'Twill prove another much ado—
I, like a boy who long has truant played,
No lessons got, no exercises made,
On bloody Monday take my fearful stand,
And often eye the birchen-scepter'd hand;—
'Tis twice three years since last the flags I trod
Sans Friendship smile, or e'en the Critic's nod,
A very ninepin, I this int'rim thro',
Knock'd down by sickness, now set up by you,
In six such tedious years the spirits cool,
And yet again, I feign would play the fool,
'Tis my heart's first wish; because I know,
Oft from example virtuous actions flow,
Worn in the service you my faults will spare,
And make allowances for wear and tear?
A Chelsea pensioner, rich in fears,
Fights o'er in prattle all his former wars,
Those past the service may the young ones teach
To march, present, to fire, and mount the breach.
Shou'd the drum beat to arms, at first he'd grieve
For wooden leg, lost eye, or armless sleeve,
Then cock his hat, look fierce and swell his chest,
The widow! orphan! calls and, zounds, I'll do my best.

and that provided for the "Suspicious Husband" by the gentleman who performed the part of *Frankly*. Singularly enough, while the gentlemen of the army were rehearsing for their first performance at Kingston, the theatre was robbed of many articles belonging to the men's wardrobe, for the recovery of which a reward of £50 was offered by L. Hallam, M. R. These initials meant "Master of the Revels."

When the benefits began in the spring of 1781, most of the plays that were new to this side of the Atlantic had their production. Mr. Hallam led off with Henry Crisp's tragedy, "Virginia," and Mr. Woolls followed closely with O'Keefe's farce, "Tony Lumpkin in Town," as the afterpiece to "All for Love." The tragedy does not seem to have been repeated by the American Company, either in Jamaica or the United States, but the farce became very popular

in this country. Mr. Crisp's effort to tell on the stage the story of the noble Roman's sacrifice of his daughter to save her from the lust

VIRGINIA.

Virginius	Mr. Hallam
Lucius Scilius .	Mr. Wignell
Claudius	Mr. Morris
Rufus	Mr. Woolls
Caius	Mr. Morales
Appius	Mr. Goodman
Marcia	Mrs. Morris
Plautia . .	Miss Wainwright
Virginia . .	Mrs. Raynard

of Appius, the decemvir, was not the least successful of the many attempts to put this tragic tale in dramatic form. It was superior to the later version of John Howard

TONY LUMPKIN IN TOWN.

Tony Lumpkin .	Mr. Hallam
Mr. Jonquil .	Mr. Goodman
Tim Tickle . .	Mr. Wignell
Belville	Mr. Morales
Frank	Mr. Woolls
Tailor	Mr. Sale
Painter	Mr. Goodman
Diggory	Mr. Morris
Lavender .	Miss Wainwright
Mrs. Jonquil .	Mrs. Raynard

Payne, and scarcely inferior to the "Virginius" of James Sheridan Knowles that finally supplanted all the others. O'Keefe's farce in Jamaica was called the "Maccaroni"—equivalent to the "Dude" in modern slang—but in England the word "dilletanti" was used as a sub-title. Later it was always "Tony Lumpkin in Town."

The pieces chosen by Mr. and Mrs. Morris were characteristic of that oddly assorted pair. Mrs. Morris offered for her benefit

SHE WOU'D AND SHE WOU'D NOT.

Frappanti	Mr. Hallam
Octavio	Mr. Goodman
Don Philip	Mr. Wignell
Don Louis	Mr. Woolls
Diego	Mr. Godwin
Vasquez	Mr. Morales
Corrigidore	Mr. Sale
Don Manuel	Mr. Morris
Rosara	Mrs. Raynard
Violetta	Miss Wainwright
Flora	Mrs. Hamilton
Hypolita	Mrs. Morris

Cibber's "She Wou'd and She Wou'd Not," a busy, bristling, sprightly comedy, in which she found in

TRIUMPH OF GENIUS.

Harlequin . .	Mr. Godwin
Witch } . .	Mr. Wignell
Mercury }	
Van Dunder .	Mr. Morales
Cross Stitch . .	Mr. Sale
French Valet .	Mr. Woolls
Dutch Boor . .	Mr. Morris
Columbine . .	Mrs. Morris

Hypolita a role suited to her grand style and superb physique. The part has found no modern representative, except

Ada Rehan under Augustin Daly's management. As an afterpiece

Mrs. Morris added a new pantomime, the "Triumph of Genius," in which she played *Columbine* for the first time. Always modest, but often eccentric, Mr. Morris, on the other hand, chose the "Orphan of China," and added Burgoyne's "Maid of the Oaks." On the same

MAID OF THE OAKS.

Oldworth }	Mr. Goodman
O'Daub }	
Old Grovely	Mr. Morris
Sir Harry Grovely	Mr. Wignell
Dupely	Mr. Godwin
Hurry	Mr. Moore
Architect	Mr. Dermot
1st Lamplighter	Mr. Sale
2d Lamplighter	Mr. Morales
Shepherd	Mr. Woolls
Maria	Miss Storer
Diana	Miss Wainwright
Lady Bab Lardoona	Mrs. Morris

evening the interlude from the "Register Office" was given with Mrs. Gardner as *Slatternella Dog-grell* for that night only. The motive for the production of the "Maid of the Oaks" was, of course, found in the presence of so many soldiers at Kingston, who might be supposed to have an interest in a dramatic work from the pen

of General John Burgoyne. Nothing was said about it in the newspapers, however, while the "Orphan of China" was commended in the *Royal Gazette* in the most extravagant terms. Of Mr. Henry as *Zanti* it was said that he had a part peculiarly suited to his powers, and the dresses were particularly referred to as rich. "It is besides," the editor continued speaking of Murphy's comedy, "for the benefit of your favorite, Old Morris, who has never failed to make you merry, and whose comic humor has frequently enlivened exhibitions your judgments could not approve, and which would have been dull and insipid without him. Let us, therefore, be grateful to this man, and by a numerous appearance this night at the theatre make *him* retribution." The name Old Morris, thus applied to the veteran comedian, clung to him for the rest of his life; Charles Durang saying in his "History of the Philadelphia Stage" that in his boyhood he seldom entered Inde-

pendence Square without seeing "Old Morris" busy, in his aged shuffling gait, taking exercise and snuff.

Both Mrs. Raynard and Miss Wainwright hit upon new pieces, the former choosing the greatest and the latter the latest of London successes. While Mrs. Raynard felt it necessary to call particular attention to the merits of the "School for Scandal," Miss Wainwright assumed that Miss Lee's comedy was sufficiently well known. In her production Mrs. Raynard had the assistance of Miss Wainwright as *Mrs. Candour*,

but Miss Wainwright was compelled to postpone her benefit from the 16th to the 30th of June to enable Miss Storer to study the part of *Cecilia*, rendered necessary by the sudden retirement of Mrs. Raynard from the company. Mrs. Raynard's rank in the company seems too high to have been accorded to a mere stranger, and it may be said that both in her position and her parts there is a suggestion of Miss Hallam. Nor is it improbable that Miss Wainwright was the Widow Miranda. If this was not so, Mrs. Sarah Miranda was the least jealous of women, for she married Morales in August in the face of the fact that in June Miss Wainwright gave him the choice of parts in Miss Lee's comedy and named him in her advertisement as the person from whom tickets to her benefit might be procured. The inference seems a fair one that she destined herself as the *Bridget* to his *Jacob Gawkey* through life. Be this as it may, it is impossible not to feel an interest in an actress whose musical abilities were considerable and whose subsequent history is unknown.

CHAPTER OF ACCIDENTS.

Woodville	Mr. Hallam
Gov. Harcourt	Mr. Goodman
Capt. Harcourt	Mr. Wignell
Lord Glenmore	Mr. Morris
Vane	Mr. Godwin
Gray	Mr. Woolls
Jacob Gawkey	Mr. Morales
Cecilia	Miss Storer
Miss Mortimer	Mrs. Morris
Warner	Mrs. Hamilton
Bridget	Miss Wainwright

In addition to Shakspere's "Measure for Measure" and Garrick's "Linco's Travels," Mr. Wignell included Bickerstaff's "Daphne and

DAPHNE AND AMINTOR.

Amintor . . . Mr. Woolls
 Mindora . . . Miss Storer
 Daphne . . . Mrs. Morris
 Scaramouch . Mr. Wignell
 Harlequin . Mr. Godwin
 Pantaloone . Mr. Morales
 Columbine . Mrs. Hamilton

DAPHNE AND AMINTOR," which,

without the pantomime, was little more than Mrs. Cibber's "Oracle." Miss Storer, too, apart from the aid of Mr. Henry as *Romeo* and Miss Cheer as *Juliet*, presented Foote's "Author" with Mrs. Gardner "by particular desire for that night only" as *Mrs. Cadwallader*. These comprise all the novelties worthy of mention, except those offered by Mr. Henry and Miss Cheer at special benefits accorded them by the company, and at a final benefit to Mr. Hallam as "Master of the Revels."

Mr. Henry took advantage of the opportunity afforded him by his benefit to produce a dramatic piece of his own, called the "School

MR. HENRY'S ADVERTISEMENT.

Theatre
 [Never Yet Performed.]
 For The Benefit of
 MR. HENRY

This present evening Augst 25th will be presented a Dramatic Piece (in four Acts) written by a Gentleman on this island, called A

SCHOOL for SOLDIERS
 or
 THE DESERTER
 The Principal Characters
 By M^r. Henry,

AUTHOR.

Cadwallader . . .	Mr. Hallam
Young Cape . . .	Mr. Wignell
Vamp	Mr. Goodman
Governor	Mr. Dermot
Sprightly	Mr. Godwin
Printer's Devil . .	Mr. Morris
Poet	Mr. Woolls
Robin	Mr. Morales
Arabella	Miss Storer
Mrs. Cadwallader .	Mrs. Gardner

for Soldiers, or the Deserter." The similarity of the sub-title to a musical drama written by Charles Dibdin seems to have been the occasion of a charge of plagiarism, and so the editor of the *Royal Gazette* went out of his way to explain that he had "been informed by some friends of the author, who have been favored with a perusal of it, that it pos-

seses a very considerable share of dramatic merit, and that it is written with an elegance of diction and purity of sentiment which would do credit to a more experienced son of Apollo; that the language is peculiarly adapted to the plot, which is of the pathetic kind, and totally different in every respect from a piece of the same name, for which it has been mistaken." It must be

conceded, however, that Charles Dibdin and John Henry drew inspiration from the same source—"Le Deserter" of Mercier. Mr. Henry's play was printed at Kingston, in 1783, in his absence, but some changes were made in it by the printer, of which he afterwards disapproved. When it was subsequently performed in the United States, many alterations were made in it to adapt it to the American stage, the scene being laid at Philadelphia.

Six weeks later Miss Cheer followed Mr. Henry's example and presented a picce written by herself. It was a farce with the exceedingly cumbersome title of "The

WEST INDIA LADY.

Harvey Lewis	Mr. Hallam
Lord Snap	Mr. Godwin
Sir James Frisk	Mr. Woolls
Mr. Wimble	Mr. Goodman
Miss Charlotte Loftus	Miss Cheer
Miss Belle Hastings	Miss Storer
Sally	Mrs. Hamilton

recieved with much disapprobation. She had occasion, perhaps, to

Mr. Wignell
Mr. Goodman
Mr. Morris

Mr. Dermot
Mr. Woolls
and
Mr. Hallam.

Mrs. Morris
And (for this night) Miss Cheer.

In Act IV A military Procession to the Execution of The Deserter.

By particular Desire at the End of the Play, Mr. Henry will recite a Monody called The Shadows of Shakespear, or Shakespeare's Characters paying Homage to GARRICK.

To which will be added a Farce, altered from M^rs Centlivre, called

The QUAKERS, or
THE GUARDIANS OUTWITTED.

fear something more dangerous than the disapproval of her audience, for at that time noisy mobs were accustomed to surround the theatre, so that even Mr. Henry found it necessary to provide a guard to enable his audience to hear his play and judge of the piece and the performance. Unfortunately there is no account of what happened to Miss Cheer's farce¹ on the night of its production.

The last performance that is positively known to have occurred in the Kingston Theatre was on the 8th of December, 1781, when the "Belle's Stratagem" and a farce, called the "Kingston Privateer," were given for the benefit of the "Master of the Revels," Mr. Hallam. Both pieces were new to this side of the Atlantic. Mrs. Cowley's comedy had been acted at Covent Garden in 1780, with a success only second to that of the "School for Scandal;" but as it was not printed until 1782, its production in Jamaica at that time indicates Mr. Hallam's facility for procuring new pieces. The farce, the "Kingston Privateer," was only an alteration of Pilon's "Liverpool Prize." Mr. Moore subsequently announced a second performance of

¹ MISS CHEER'S CARD.—Kingston Sept 29th 1781. MISS CHEER, presents her respects to the public, and at the same time that she takes this method of informing them that a Play will be performed for her benefit, on Saturday the 6th of October, she wishes to obviate some objections which she hears are made to a farce which is to be presented the same night, and to declare, that nothing is so foreign from her intentions, as any idea of offending a public from whom she has received the greatest obligations; she hears it has been objected, that the Heroine of the Farce whom she intended for as finished a character as her humble abilities would enable her to draw, should even for a short time

assume the dialect peculiar to a few in this Island; but when she recollects the success the "Irish Widow" met with in Dublin, who assumes the brogue in order to disgust a disagreeable lover, and the success that Maria in her assumed character in the "Citizen," meets with in London; as she is persuaded that the public of Jamaica yield to none in candour and discernment, so she has no doubt but they will, without disapprobation see the 'WEST-INDIA-LADY' for a time lay aside the elegance of her character, and assume an awkwardness by which she is to get rid of three English Sharpers, and reward the passion of a countryman of her own with a large fortune.

the "Belle's Stratagem" for his benefit; but, owing to the indisposition of Mrs. Hamilton, he was compelled to postpone the performance,

BELLE'S STRATAGEM.

Doricourt	Mr. Hallam
Hardy	Mr. Morris
Saville	Mr. Goodman
Sir George Touchwood . .	Mr. Wignell
Courtall	Mr. Godwin
Villers	Mr. Woolls
Gibson	Mr. Dermot
Monsieur	Mr. Morales
Flatter	Mr. Moore
Mrs. Racket	Miss Cheer
Lady Frances Touchwood .	Young Lady
Miss Ogle }	Mrs. Hamilton
Kittie Willis }	Mrs. Morris
Letitia Hardy	Mrs. Morris

and he afterwards substituted "King Henry IV." Whether the performances finally came to an end with Mr. Moore's

KINGSTON PRIVATEER.

Young Belford . .	Mr. Hallam
Old Belford . .	Mr. Dermot
Debenture . . .	Mr. Morris
Bronze . . .	Mr. Wignell
Wilmot	Mr. Woolls
Martinique . .	Mr. Godwin
Midships	Mr. Morales
Capt.Teneriffe .	Mr.Goodman
Fanny . . .	Miss Wainwright
Adelaide	Miss Storer
Harriet . . .	Mrs. Hamilton

benefit, is a matter of no great importance. The American Company in Jamaica had seen its best days. Early in 1782 it disbanded for a time at least. Mr. Henry paid a visit to the United States, and Mr. Hallam seems to have returned to England. The venture, while it lasted, was scarcely a profitable one, even with Hallam's subscription plan, for the prices were raised from 10s. to the boxes and 6s. 8d. to the pit at the beginning of 1780, to 13s. 4d. and 7s. 6d. respectively, before the close of the year. When the military played, the pit prices were as much as 10s. It is not unlikely that some sort of organization was maintained by the American Company up to 1784, and it may be that the name was preserved in Jamaica down to a later period, for as late as 1790 the *Kingston Daily Advertiser* announced the death on her passage to England of Miss Quin, formerly of the American Company of Comedians.

CHAPTER XII.

THE RETURNING PLAYERS.

HENRY'S VISIT IN 1782—TEMPLEMAN'S PERFORMANCES AND QUESNAY'S DESIGNS IN PHILADELPHIA—MR. HALLAM'S ARRIVAL—HALLAM IN PHILADELPHIA—HALLAM AND ALLEN—THE OLD AMERICAN COMPANY.

OF THE two rivals of the old American Company destined to become associates in the management but rivals still, Lewis Hallam and John Henry, the first to return was Henry. Mr. Henry apparently first put in an appearance at Annapolis, where he secured the passage of an Act by the Maryland Assembly,¹ confirming the title of the members of the American Company to the theatre in that city built in 1771. It is, however, only in the phraseology of the Act itself and in the implied sense of Henry's reference to it in his letter to

¹ ACT OF THE MARYLAND ASSEMBLY.—An Act to vest in Samuel Chase and Allen Quynn, Esquires, and their heirs, in trust and for the uses therein mentioned, the theatre in the city of Annapolis.

Be it enacted by the General Assembly of Maryland, That the lot of ground in the city of Annapolis, on which the theatre is erected and stands, with the said theatre and appurtenances, be and is hereby granted to Samuel Chase and Allen Quynn, Esquires, and their heirs, in trust, and for the use of John

Henry and others of the American Company of Comedians; and the same shall be used and enjoyed by the aforesaid John Henry and others of the aforesaid company, according to their respective rights and interests, in the manner and subject to the rights and covenants expressed in a lease from William Reynolds, late of the city of Annapolis, deceased, and by virtue of which the said John Henry and others of the American Company of Comedians acquired the aforesaid premises.

William Moore, at that time President of the Supreme Executive Council of Pennsylvania, that we find any evidence of his presence in Maryland in May, 1782. The Maryland Act was considered and passed early in June, and Henry seems to have arrived in Philadelphia a few days later. This is indicated by the date of his letter to President Moore.¹ Henry's mission to the United States at that time seems to have been to secure to the American Company a confirmation of the property rights that it had acquired in the theatres built under Mr. Douglass' supervision. Had the letter from the gentleman in Jamaica, to which Mr. Henry refers, been preserved, we might learn the exact purpose of his coming, but, unfortunately, not even the name of the writer is known. In its absence we can only infer the object of his visit from what he did. In Maryland he met with no obstacles, but in

¹ HENRY'S LETTER TO PRESIDENT MOORE.—As I have not the honor to be personally known to your Excellency, I presume the inclosed, which I had the pleasure of receiving the day before my departure from Jamaica, from a gentleman whose attachment to the cause of America (tho' resident among the British) is, I dare say, too well known to your Excellency to need mentioning, will explain who I am and my business on the Continent. At the same time give me leave to observe that our leaving America was at the particular request of the Honorable, the Congress, so early as the latter part of 1774, on which account the Honorable, the Legislature of the State of Maryland, not three weeks ago passed an act in our favor, and which, when happier times arrive, I flatter myself will have some weight in this State on a similar occasion. I find our theatre here entirely out of repair, and a debt for ground rent and taxes incurred to the amount of £174 7s 6d. I learn, also, that it had been used for some time, by permission,

for the Exhibition of a Wire Dancer. On this account I presume to address your Excellency for permission for one night only to deliver a Lecture on Heads, for the purpose of paying the above debt incurred since our banishment, the nature of which, I dare say, will have weight with your Excellency in granting me this favor, particularly as I venture to affirm the American Company, for which title (to this hour preserved) they have suffered no small persecution, are as firmly attached to the country (tho' absent by command) as any residents in it.

I shall do myself the honor to-morrow of paying my personal respects to your Excellency, assuring you that I am with the greatest respect,

Your Excellency's
Most devoted, very humble servant,
JOHN HENRY.

July 1st, 1782.

To His Excellency, — Moore, Esq.

Pennsylvania a narrow policy prevailed. Pennsylvania, indeed, had adopted the recommendation of Congress of 1778, and passed a law prohibiting the theatre altogether. This was in force at the time, and it was not repealed until 1789. Under the circumstances Henry could scarcely expect favors, and he did not receive any. His modest and reasonable request was denied, and the payment of the debt impending over the theatre was compelled to await a more convenient season.

Mr. Henry's reference to the exhibition of a wire dancer was to a series of entertainments given by a Mr. Templeman at the Southwark Theatre in February and March, 1780. Templeman's skill consisted in balancing a straw and playing the fiddle on the wire; in beating a drum on the wire in full swing; in playing with several balls on the wire with great dexterity; in taking off his hat under his leg in a very curious manner; in balancing a pyramid of wine glasses full of liquor on the wire; in sitting in a chair on the wire, balancing a straw, with a furnished table before him; in balancing a plate on the hilt of a sword, with the point of the sword on the edge of a milled dollar and the opposite edge of the dollar on the brim of a wine glass, making them all spin like a top; in balancing a boy upon a ladder, dancing the ladder, and balancing three boys on his feet and hands in a variety of delightful postures, besides "a great variety of other exhibitions with pipes, hoops, hats, boards, etc., too numerous to mention." Altogether six performances are known to have been given between the 4th of February and the 17th of March. The charges for this intellectual entertainment were, Box, 40 dollars; Pit, 30 dollars; Gallery, 20 dollars; Children, five to twelve, 15 dollars; and even at these prices Mr. Templeman, who was first announced as "the celebrated Mr. Templeman from Europe," but who subsequently declared himself "a

native of Virginia," had occasion to thank the inhabitants of Philadelphia for the encouragement they gave him.

In January, 1782, Alexander Quesnay came to Philadelphia, where he contemplated opening the theatre with French comedy and English farce; but his design was frustrated, and so he opened an "Academy of Polite Science," with a prologue, recited by Mr. Davids before a numerous assembly. This was Mr. Davids' first appearance. The "Academy of Polite Science" did not give satisfaction to the authorities, and Quesnay was still opposed by the magistrates, whereupon he announced that it was not his intention to elude or violate any point of law, or oppose the worthy magistrates in the execution of their office. As a foreigner and friend to America, he said, he had at all times used his utmost endeavors to promote and furnish useful amusements to the gentlemen of the army; he therefore begged that his house would no longer be considered a theatre, but as Mr. Quesnay's Academy, and he promised to raise the pit to a level with the stage, dismantle the scenery and turn the whole into a capacious and elegant ball-room. Further particulars of the rules of the Academy were promised; but as they were not forthcoming, it is probable the scheme was abandoned. It is evident, however, that Mr. Henry arrived none too soon to save the property of the American Company from encroachment and destruction.

From Philadelphia Mr. Henry went to New York, where he gave an entertainment, comprising the celebrated "Lecture on Heads" and Courtney Melmoth's monody, called the "Shadows of Shakspere; or, Shakspere's Characters Paying Homage to Garrick," at the theatre in John Street on the 1st of August. This entertainment was repeated on the 7th, postponed from the 5th, when "Hippesley's Drunken

Man" and "Bucks Have at Ye All" were added. The third and last night was announced for the 16th of August, but Mr. Henry gave another entertainment on the 11th of September, when the same bill was presented, except that Dryden's ode, "Alexander's Feast," was substituted for the "Picture of a Play-House." At first the advertisements were headed with the simple word "Theatre," but for the last night the heading was "Theatre Royal." In a note added to the advertisement for the 1st of August it was said, in regard to the "Shadows of Shakspere," that Mr. Henry had received so much instruction from his preceptor, the justly celebrated Thomas Sheridan, as to render it ample justice. The presumption is that soon after these performances Mr. Henry returned to Jamaica.

It has always been asserted that Mr. Hallam did not return to the United States until 1785. As a matter of fact, he was in Philadelphia as early as January, 1784. This is shown by a petition from Lewis Hallam on behalf of himself and the American Company, presented to the General Assembly on the 21st of that month, praying the repeal of that part of the Act of Assembly which regards the exhibition of stage plays, and suggesting that the theatre be taxed. Indeed, he may have returned as early as the autumn of 1783, as in November of that year two memorials, one from the Quakers and the other from one hundred and ninety-eight of the most reputable inhabitants of Philadelphia, were presented to the Supreme Executive Council, protesting against theatrical entertainments. With a law against the stage in force, this activity can only be explained by Hallam's presence and a consequent movement in his behalf. That there was such a movement either then or a few weeks later is proved by the fact that his petition was accompanied by recommendatory cer-

tificates, signed by a considerable number of the inhabitants of Philadelphia. On the 28th of January the petition was read a second time and referred to a committee. The committee reported in favor of the repeal with these restrictions:

1. That the theatre be an object of taxation.
2. That a Superintendent be appointed to revise every article of stage performance.

This report was voted upon by the Assembly on the 18th of February, but it failed of adoption by 41 *nays* to 21 *ayes*. On the following day Mr. Hallam published a card¹ thanking the minority in the Assembly that had supported him in the contest. Although this document manifested a spirit of submission to and respect for legislative authority, it was not long until Hallam began to make preparations for opening the theatre. The first performance, which took place on the 1st of April, comprised only the "Lecture on Heads" and a poetical address to the public. This entertainment was repeated on the 12th, 19th and 26th of April, on the 11th and 14th of May and on the 9th of June. The entertainment for the 11th of May was advertised as a new course of "Lectures upon Heads," and comprised a poetical address, groups of female portraits and male caricatures, and

¹ MR. HALLAM'S CARD.—*To the Friends of the Drama.*—However opposed and disappointed in his plans by the vote of the General Assembly which yesterday determined against the establishment of a theatre, the subscriber is equally impressed with the respect due to legislative authority and with the gratitude arising from a full sense of obligation. To the decree of the government he finds it easy to submit; but when he reflects upon the support which has been generously given to his

earnest though ineffectual exertions, he feels himself at a loss for adequate terms of acknowledgment. To the subscribers of the recommendation—to every friend of the Drama, he returns his sincerest thanks; and while he reviews the favor and approbation expressed in the speeches and votes of the minority, he feels ample consolation by so noble a support in the contest.

LEWIS HALLAM.

Feb. 19, 1784.

a Monody in honor of the Chiefs who had fallen in the cause of America. This monody was often repeated, but though printed does not appear to have been preserved. The entertainments for the 14th of May and the 9th of June were both advertised as last performances. It is evident from the number of these repetitions that Mr. Hallam had encouragement to go on. For the first time in the history of the Philadelphia Theatre some of the newspapers displayed a friendly spirit. The *Pennsylvania Packet*,¹ in its "Intelligence Extraordinary," grew humorous and began to oppose the enemies of the drama with that most effective weapon, ridicule. Notwithstanding all this, Hallam's entertainments scarcely proved an entering wedge. The foes of the theatre had the upper hand, and they were alert and active in maintaining their advantage.

In October, 1784, Mr. Hallam was in Baltimore, where he gave two lectures, serious, comic and satiric, on the 28th and 29th. No name was mentioned in connection with either; but when the lecture was announced for the 2d of November, the closing night, Mr. Hal-

¹ INTELLIGENCE EXTRAORDINARY. — (*Pennsylvania Packet*, April 17, 1784.)—As the Assembly of the State of Pennsylvania have positively refused to admit of plays, Mr. Hallam, we hear, intends to purchase the building erected for the exhibition of grand fireworks in Philadelphia (provided it should withstand a second conflagration), and after they have been displayed to the great joy and safety of every individual present, to convert and metamorphose it into a play-house and air balloon, and proposes to raise it thirteen hundred miles perpendicular over the State House; for notwithstanding the Assembly have or pretend to have a right to control all terrestrial matters within their jurisdiction, we

know they have not the least right by charter, the constitution, or otherways, to the celestial regions.

A number of stage balloons are also to be constructed to take up such as are inclined to see the plays and bring them safe back again, GRATIS.

This seems to be a judicious plan and will be a very great saving to the company of comedians; moreover, as they will be at so great a distance from the earth, their ideas will be subtilized and enlightened and of consequence their plays for the future be more sublime, rarified and free from all heterogeneous matters, so as not to offend the ears of the most immaculate Puritan.

lam's name was given. From Baltimore he made his way back to Philadelphia, where the Southwark Theatre was reopened on the 7th of December, 1784. A feeble company had been organized, comprising Mr. Hallam, Mr. and Mrs. Allen, and Mr. John Durang and his sister, Miss Caroline Durang. This company was under the management of Hallam and Allen. The Allens had arrived in Philadelphia before the departure of the American Company in 1774, and the presumption is they remained there. John Durang was a native of Lancaster, Pennsylvania. Durang was a dancer and his sister a vocalist, but both occasionally played small parts. Miss Durang afterward married Charles Busselott, a young French officer. Another member of the company was Mr. Bentley, who, when he was not acting, played the harpsichord in the orchestra. It is impossible to determine from the preliminary advertisement whether a full play and farce were given on the opening night, or

PRELIMINARY ADVERTISEMENT.

Philadelphia, December 2, 1784.
Theatre.

LECTURES.

(Being a mixed Entertainment of Representation and Harmony) will be opened on Tuesday, the 7th instant, by a

MONODY

To the memory of the Chiefs who have fallen in the cause of AMERICAN LIBERTY, accompanied with Vocal Incantations (the music of which is entirely new) adapted to the distinct periods of the recital.

The entertainment consisting of Three Parts, will present:

FIRST. A *serious* investigation of Shakespeare's morality illustrated by his most striking characters faithfully applied to the task of *mingling profit with amusement*. On the first evening the instability of human greatness; the unenviable and miserable consequences of vice; the piercings of a wounded conscience and the divine attributes of mercy will be represented according to the animated descriptions of the illustrious bard.

SECOND. A poetical introduction to a display of characters *comic* and *satyrical*, in which those light follies and foibles that escape more serious animadversion will be exposed to the lash of ridicule, and a scene of innocent mirth opened to the heart without sacrificing sense to laughter or decency to wit. The impertinence of the fine gentleman, the profligacy of the rake, the humours of the low and the vanities of the high will be ludicrously portrayed in a variety of shapes, and the force of satyr happily directed to the nobler purposes of admonition.

THIRD. A dissertation on the passions, showing the different complexions they assume and their various modes of expression,

according to the circumstances of character and situation—Love and jealousy—Humanity and libertinism—Pride and poverty—often uniting in the same breast, but rarely appearing in the same garb.

The vocal part of the MONODY by a LADY;

And the whole entertainment will be
closed by

A Rondelay

Celebrating the INDEPENDENCE of AMERICA.

Music, Scenery and other Decorations.

¶ ¶ ¶ Tickets to be purchased at Mr. Bradford's book-store on Front-street and places in the boxes to be taken at the Theatre from ten till one o'clock each morning.

Boxes, 7s. 6d. Pitt, 5s. Gallery, 3s. 9d.

Vivat Republica.

N. B. Printed copies of the *Monody*, *Rondelay* and *Songs* may be purchased at Mr. Bradford's or at the Theatre, price 1s. 6d. The doors will be open at five o'clock and the performance begin at seven.

whether only separate scenes were acted. On this point the newspapers of the time are silent. Whatever was the character of the performance of December 7th, 1784, it was repeated on the 14th and 23d days of the month. On the former occasion a hunting song was introduced into the bill, and at the third lecture there were a new poetical address, the "Peasants' Dance," the favorite recitation, "Bucks Have at Ye All," and a "Pastoral Glee," with a poet-

ical introduction suitable to the approaching Christmas. On the 14th of January, 1785, "an intire new lecture" was advertised, but it was postponed from Friday till Monday, "as a principal part of the machinery, notwithstanding every effort has been made to bring it forward, will not be ready for representation until that time." The advertisement that was printed in the newspapers at the time shows that the scenery and decorations were very elaborate. According to Charles Durang, the scenery was painted by Snyder, and it is probable that John Durang assisted in making the properties, as he was skilful in work of that

ADVERTISEMENT.

THEATRE.

AN INTIRE NEW LECTURE
(Being an Entertainment of Representation
and Harmony)

Will be exhibited on *Friday*, the 14th of January. The Entertainment consisting of three Parts. Will present: 1st, *Garrick's Ode* on dedicating a building to *Shakespear*, with the original Music, Vocal and Instrumental; Scenery, Machinery and Decorations entirely new. The first Painting will represent a Temple adorned with the statue of

kind. This entertainment was repeated on the 24th and 31st of January. It was, of course, an imitation of "Shakspere's Jubilee," produced by Garrick at Drury Lane in 1769, after the failure of the celebration at Stratford. This spectacle, being rendered by a mute representation of the principal scenes in Shakspere's

the *immortal Bard*, Trophies, Foilages, and a new display of *Moving Festoons*. On the commencement of Shakespear's Incantation a dissolution of the building takes place and is succeeded by the two first Scenes from *Loutherberg's Eudiphusicon*, representing a calm Sea, the Moon rising, a Storm and Shipwreck. 2d. Will present a variety of new and entertaining Characters, comic and satiric, with a *Caricature Introduction and a Comic Finale*. 3d. A favorite *Address of Garrick's* by an *impoverished Poet*; and some well known Caricatures accompanied with Songs. The whole to conclude with a favorite glee by a Lady and others.

plays, was admirably suited to the conditions under which the performers were compelled to give their "mixed entertainment of representation and harmony." The music was by Charles Dibdin. As the "Jubilee" was never printed, it may be inferred that it was made up by Hallam and Allen, after seeing it in London upon the occasion of one of its revivals at Drury Lane. On the 1st of March an entertainment was given for the benefit of the poor, when "a new prologue, suitable to the occasion," was recited. In the advertisement it was said that in order to make this night's entertainment as advantageous to the poor as the very great expense attending the pantomimical finale would permit, the directors hoped the public would not be offended if the price to the gallery was raised to five shillings. The bill of the evening was new. It was repeated a week later, but not for the benefit of the poor, and again on the 17th of March. On the 29th the monody with which the season began was repeated, and the bill comprised, among other features, what was called "Les Grandes Ombres Chinoises." On the 2d and 5th of April a dance called "La Fricassée" was in the bills; for the 9th a prologue in the character of *Harlequin*.

and the skeleton scene from the "Chase, or Merlin's Cave" were advertised, and on the 20th Garrick's Ode and the "Shakspere Jubilee" entertainment were repeated for the last time. During the month of May there were entertainments on the 9th, 11th, 16th, 19th and 26th, and on the 6th, 8th, 13th, 25th and 29th of June. In these performances "*Les Grandes Ombres Chinoises*" was replaced by "*Les Petites Ombres Italiennes*," and the word "exhibition" was substituted for "lecture" in describing the entertainment. The announcements were sometimes pedantic. For instance, it was advertised that the exhibition of the 26th of May would conclude with "*Mascherata al Fresco*." This season was not finally closed until the 29th of July, being finished with the "roundelay celebrating American Independence."

The epoch was a peculiar one. From 1783 until the work of the Federal Convention, in 1787, was finished, the country was distracted. Men who had abilities for public affairs kept their hands off the helm of state and the rabble ruled, while demagogues ruled the rabble. One reason for this was, perhaps, because of the abuse that was sure to be heaped upon them. After the work of the Convention of 1787 was finished Washington was described in one of the prints of the time as a fool from nature and Franklin as a fool from age. But it was not only the great men of the period who were the subjects of abuse. The merchants were hated as a class, and it was seriously proposed by the pot-house politicians of the Confederation that commerce should be destroyed that the outflow of specie might be stopped. Manufactures were discouraged because it was claimed they would foster monopoly. Then, too, the question of paper money was everywhere a greater issue than a paper Constitution. Everywhere there was suffering—everywhere anarchy. Having won independence, the nation was be-

ginning its existence under conditions that can only be described as appalling. Enterprises of every kind were hampered and restricted by absurd laws. To such an extent was this spirit carried that even the strolling players of the period were not safe to give performances in the theatrical barns that they owned, without telling lies in their advertisements about the character of their entertainments. This was true not only of Philadelphia, but of New York, where these badly equipped and fiercely persecuted players went in search of better treatment in the autumn of 1785.

Hallam and Allen, with their feeble company, reopened the John Street Theatre on the 11th of August. They did not venture to give plays at the outset, but instead presented entertainments that were called "Lectures," beginning on the opening night with the "Monday to the Chiefs," Garrick's Ode on dedicating a building to Shakspere, and two scenes from Loutherbourg's "Eudiphusicon." The "prologue," presented on the 20th and 26th, was probably a play preceding the pantomimes. The first speaking piece of the season announced by name was Dibdin's pantomime, "Touchstone; or, Harlequin Traveler." This was followed twenty days later by the first farce announced by name, the "Citizen," which was given for Mr.

LIST OF PERFORMANCES.

1785

Aug.	11	—Monody to the Chiefs. Garrick's Ode. Loutherbourg's Eudiphusicon.
	20	—Prologue. Genii of the Rocks.
	26	—Prologue. Cave of Enchantment.
	29	—Same bill.
Sept.	1	—Touchstone Dibdin
	6	—Prologue. Touchstone. Roundelay American Independence
	20	—Citizen Murphy Bucks Have at Ye All. Pantomimic fête. Comic dance, "La Fricassée." (Mr. Moore's Benefit.)
	23	—Love a la Mode Macklin Witches. (Mr. Allen's Benefit.)
	27	—Devil Upon Two Sticks . . Foote Flitch of Bacon Bate (Mr. Bentley's Benefit.)

- Sept. 30—Love a la Mode.
Flitch of Bacon.
Elopement (Pantomime).
(Mr. Hallam's Benefit.)
- Oct. 4—Thomas and Sally . . . Bickerstaff
Catharine and Petruchio . Shakspere
Elopement.
(Mrs. Allen's Benefit.)
- 7—Lethe Garrick
Cross Purposes . . . O'Brien
Touchstone.
(Mr. Lake's Benefit.)
- 11—Damon and Phillida . . . Cibber
Cross Purposes.
- 14—Mock Doctor Fielding
Catharine and Petruchio.
- 24—Countess of Salisbury . . Hartson
Ghost Centlivre
- 28—Countess of Salisbury.
Cross Purposes.
- Nov. 1—Busybody Centlivre
Mock Doctor.

Moore's benefit. The motive for disguising these entertainments was the opposition to the revival of the drama that existed in New York at that time. Even the newspapers were hostile. On the 15th of September "Z" protested in the *New York Packet* against the theatre to the length of two columns, claiming that it was "too early yet for the stage," and on the 19th "An Old Citizen" asked for the old company of players, lately arrived at the Southward from

the West Indies, protesting against "a set who, one or two excepted, are British strangers." In spite of the opposition, Hallam at last ventured to call a play a play. Afterward plays and farces continued to be boldly announced, the list of performances showing that, as a rule, the entertainments comprised only farces. Indeed, among the pieces known to have been produced at that time only two were full plays, Hartson's tragedy, the "Countess of Salisbury," presented in America for the first time, and Mrs. Centlivre's "Busybody," long familiar to American audiences.

Hall Hartson's tragedy, the "Countess of Salisbury," was taken from Dr. Leland's romance, "Long-sword, Earl of Salisbury." It was originally produced in Dublin and subsequently at the Haymarket

COUNTESS OF SALISBURY.

Alwin	Mr. Hallam
Raymond	Mr. Moore
Morton	Mr. Bentley
Grey	Mr. Allen
Countess	Mrs. Allen
Eleanor	Miss Durang

and Drury Lane. Its production in this country was probably due to Mrs. Allen's desire to play the title-role; this supposition being based upon the fact that the tragedy continued in the Allen repertoire at Albany after Mr. Hallam withdrew from the partnership. Although favorably received in London, the tragedy failed to become popular on the American stage.

Of the pantomimes of which the season was so prolific we have the casts of three—Charles Dibdin's speaking pantomime, "Touchstone; or, Harlequin Traveler," the familiar production, the "Witches," and a new pantomime, the "Elopement." Of these Dibdin's was perhaps the most noteworthy. It was originally acted at Covent Garden, in 1779, with great success. The other new pantomime, the "Elopement," was first acted at Drury Lane in 1767. According to

WITCHES.

Harlequin . . .	Mr. Hallam
Watchman . . .	Mr. Moore
Exorcist . . .	Mr. Bentley
Tierbouchon . .	Mr. Durang
Don Guzman . .	Mr. Lake
Blunder . . .	Mr. Allen
Columbine . .	Miss Durang
Hacket . . .	Mrs. Allen

the "Biographia

Dramatica" the scenes were showy and many parts of the piece very humorous. It does not follow that this was the case in New

TOUCHSTONE.

Harlequin	Mr. Hallam
Padmanada	Mr. Moore
Pantaloone	Mr. Lake
Scaramouch	Mr. Durang
Pierrot	Mr. Allen
Fatima	Mrs. Allen
Columbine	Miss Durang

ELOPEMENT.

Harlequin . .	Mr. Hallam
Pantaloone . . .	Mr. Lake
Watchman . . .	Mr. Moore
Magician . . .	Mr. Bentley
Scaramouch . .	Mr. Durang
Clown	Mr. Allen
Columbine . .	Miss Durang
Enchantress . .	Mrs. Allen

York. Indeed, there is reason to suspect that the "Witches" and the "Elopement" were identical. These productions were merely experimental, and everything that was presented was in the nature of a make-shift. The names of the pantomimes and of the characters in the pantomimes count for very little, the whole interest of these early

productions centering in the long and discouraging battle Hallam was waging against intolerance.

This is also true of the familiar comedies and farces, the casts of which are only interesting in showing the disadvantages under

CITIZEN.

Young Philpot . Mr. Hallam
Old Philpot . . . Mr. Allen
Young Wilding . Mr. Moore
Maria Mrs. Allen

which Mr. Hallam returned to the American stage. In the "Citizen" he took the part originally played by Wall, while Mr. Moore had Henry's role. Moore's name suggests the actor who was with Murray and Kean thirty-five years before; but the lapse of time was too great to suppose them identical. He was probably "Mr. Moore from the Theatre Royal, Liverpool," late of Jamaica. Mr. Lake joined the company in Philadelphia. In

DEVIL UPON TWO STICKS.

Asmodeus } . Mr. Hallam
Dr. Squib } .
Apozem } . . . Mr. Allen
Dr. Last } . . .
Julep . . . Mr. Bentley
Camphire . . . Mr. Durang
Mrs. Maxwell . Mrs. Allen
Margaret . . . Miss Durang

Macklin's "Love a la Mode" Hallam now had Henry's part, Moore played Douglass' part of *Sir Archy* and Allen suc-

ceeded to Hallam's first part, *Squire Groom*. This was Hallam's first appearance in Foote's farce; but as *Petruchio* he had a part in which

THOMAS AND SALLY.

Thomas . . . Mr. Hallam
Squire Mr. Moore
Dorcas . . . Mr. Bentley
Sally Mrs. Allen

list that was already a long one, but she ap-

LOVE A LA MODE.

Sir Archy . . . Mr. Moore
Sir Callaghan . Mr. Hallam
Sir Theodore . Mr. Bentley
Beau Mordecai . Mr. Lake
Squire Groom . Mr. Allen
Charlotte . . . Mrs. Allen

CATHARINE AND PETRUCHIO.

Petruchio Mr. Hallam
Baptista Mr. Bentley
Hortensio Mr. Lake
Grumio Mr. Allen
Biondello } . . . Mr. Moore
Tailor } . . .
Catharine Mrs. Allen
Bianca Miss Durang

he had long been a favorite. As the *Shrew*, Mrs. Allen's name was added to a

DAMON AND PHILLIDA.

Damon . . . Mr. Hallam
Corydon . . . Mr. Allen
Arcas Mr. Lake
Mopsus . . . Mr. Bentley
Cymon . . . Mr. Moore
Phillida . . . Mrs. Allen

parently preferred musical pieces, and it is not unlikely that she appeared to better advantage as *Sally* and *Phillida*. The production

LETHE.

Æsop	Mr. Bentley
Mercury	Mr. Moore
Fine Gentleman } Mr. Moore	
Drunken Man	Mr. Hallam
Lord Chalkstone	Mr. Allen
Tailor	Mr. Durang
Charon	Mr. Lake
Mrs. Riot	Mrs. Allen

been previously acted by his namesake, Mr.

Allyn. The other pieces presented nothing that calls for comment, and the casts are reproduced only as a part of the record, including

MOCK DOCTOR.

Gregory	Mr. Allen
Leander	Mr. Hallam
Sir Jasper	Mr. Bentley
Harry	Mr. Lake
Squire Robert	Mr. Moore
Hellebore	Mr. Lake
Charlotte	Miss Durang
Dorcas	Mrs. Allen

was played by the students of William and Mary College at Williamsburg, Va., as early as 1736, and Mr. Kean chose it for his benefit

BUSYBODY.

Marplot	Mr. Hallam
Sir George Airy	Mr. Moore
Sir Jealous Traffic	Mr. Bentley
Charles	Mr. Lake
Sir Francis Gripe	Mr. Allen
Isabinda	Miss Durang
Mirinda	Mrs. Allen

Charleston. The part of *Marplot* was one in which Hallam had long

of "Lethe" is only noteworthy from the fact that Mr. Allen played *Lord Chalkstone*, a part that is only known to have

CROSS PURPOSES.

Grub	Mr. Moore
Consol	Mr. Allen
Chapeau	Mr. Hallam
George Bevil	Mr. Bentley
Harry Bevil	Mr. Lake
Frank Bevil	Mr. Hallam
Mrs. Grub	Mrs. Allen
Emily	Miss Durang

MRS. CENTLIVRE'S

famous comedy, the "Busybody," with which the season ended. This piece was identified with

GHOST.

Sir Jeffrey Constant	Mr. Moore
Captain Constant	Mr. Lake
Roger	Mr. Hallam
Clinch	Mr. Allen
Trusty	Mr. Bentley
Belinda	Miss Durang
Dorothy	Mrs. Allen

the American stage from its beginning. It was played by the students of William and Mary College at Williamsburg, Va., as early as 1736, and Mr. Kean chose it for his benefit when he retired from the stage at New York in 1751. It was afterwards given by the Virginia Comedians at Annapolis in 1752, by Douglass at Annapolis in 1760, and by the old American Company in New York, Philadelphia and

been acceptable. One of the later representatives of the role was James H. Hackett. In the case of one production that was not absolutely new to New York, the "Flitch of Bacon," we have now the first cast.

FLITCH OF BACON.

Captain Greville	Mr. Hallam
Captain Wilson	Mr. Bentley
Tipple	Mr. Moore
Justice Benbow	Mr. Lake
Major Benbow	Mr. Allen
Eliza	Mrs. Allen

Bate's piece, which was a comic opera of the English pattern, was originally produced in New York by the military Thespians in 1780. The author, whose real name was Henry Bate Dudley, was a clergyman, with a taste for dramatic and political writing. This is the only one of his pieces ever produced in America. In England it long continued to be a stock piece, but in this country it never obtained popularity. On the 1st of November the season came to a close, Hallam, Lake and Mr. and Miss Durang withdrawing from the company. Mr. Lake was a useful actor, but not above mediocrity. The others remained with the company, and under Mr. Allen's management played at Albany in the winter of 1785-6.

When Hallam and Allen opened their season in New York they failed to ask the municipal authorities for permission to act, and so when they set apart £40, the proceeds of a benefit for the poor, the Commissioners of the Almshouse declined to receive it, and on the 1st of September Samuel Dodge, the clerk to the commissioners, wrote to the *New York Packet*, denying that it had been received. Subsequently, however, Lawrence Embree, one of the commissioners, was induced to receive it "until the sense of the magistrates respecting the same could be obtained." On the 14th of October, at a meeting at which James Duane, Mayor, and Richard Varick, Recorder, were present, the matter was considered by the Common Council, and the

return of the money ordered, the magistrates declaring that the opening of the theatre without license or permission was "a thing unprecedented and offensive," and that the acceptance of the gift might authorize a conclusion that the Board had approved the opening. Thereupon a writer in Oswald's *Journal* ironically praised the wisdom of the City Fathers in discountenancing the theatre and preferring to license tippling houses, as being harmless and unpolluted by its source. He took it for granted that the Common Council paid to the poor from their own pockets the money they so wisely prevented them from receiving from the play-house. The controversy that thus began continued throughout the winter of 1785-6 with increased bitterness, the clergy thundering against the play-house from the pulpit, and the fanatical part of the community demanding that the theatre be closed altogether, to all of which the friends of the drama responded with equal virulence, so that, as early as the 21st of January, 1786, Mr. Henry was constrained to print a card in the *Daily Advertiser*, in which he disclaimed writing to the papers in favor of the theatre, and said that to close the house would be to deprive seventy-two innocent persons employed in it of their bread. A singular feature that marked the inception of this opposition was pointed out in a letter to the *Pennsylvania Journal*, dated August 5th, 1785, in which it was said that, in order to ingratiate themselves with some of the citizens, the Tory gentry were using all their influence to prevent theatrical performances.

Almost simultaneously with the opening of the New York Theatre, under the management of Hallam and Allen, the newspapers contained the announcement that the old American Company would soon arrive at Baltimore. This force comprised Mr. Henry, Mr. Woolls and Mr. and Mrs. Morris, besides the new members of the

company who came from the West Indies. There is no record that they played in Baltimore at this time. On the contrary, not having as yet heard of Hallam's arrival, Henry made his way to Philadelphia and New York to play alternately with his company in the two cities. Hallam's presence prevented this, whereupon Henry suggested a partnership, to which Hallam ultimately agreed. Thus began a new era in the history of the American Theatre. The epoch, which was one of almost complete and uninterrupted monopoly, lasted fully seven years. The company throughout this period was called the "Old American Company," and controlled the amusement field from New York to Annapolis. Before these seven years, ending in 1792, had elapsed, competition began to manifest itself, and this and an illiberal policy caused the dissolution of the time-honored organization.

CHAPTER XIII.

HALLAM AND HENRY.

PERSONNEL OF THE OLD AMERICAN COMPANY—WORK OF THE SEASON—
PROLOGUE AND HENRY'S ADDRESS ON THE OPENING NIGHT—SOME
OF THE CASTS—THE KENNALS—MARIA STORER'S REAPPEARANCE—
THE FOURTH OF JULY ON THE STAGE.

HALLAM brought to the partnership by which he and Henry agreed to be bound his property and prestige—Henry a company that as a whole was superior to any that had as yet been seen in America. Woolls and Morris had reached the period of decay, but they were established favorites and as such they still continued to please their audiences. Mrs. Morris was in her prime. Wignell, who joined the company before the Revolution, but was prevented from making his *début* by that event, was a clever comedian and immediately succeeded in winning public approbation. As *Darby* in the "Poor Soldier" he was especially fortunate and acceptable at the outset of his American career. Dunlap describes him as a man below the ordinary height, but athletic, with a slight stoop of the shoulders, handsomely formed lower extremities and remarkably small feet. His eyes were blue and rich in expression. His comedy was luxuriant in humor, but that of a comic actor, not a buffoon. In his lines he was faithful to the author and never spoke more than was set down for him. Harper was a sound and useful actor, acquitting himself respect-

ably in a wide range of parts, from *Charles Surface* to *Puff* and *Falstaff*. In the part last named Durlap says, with the peculiar Dunlapian sneer, that he was unrivaled because there had been no other—an assumption that was not true, Douglass having played *Sir John* many times before the Revolution. Harper had expressive eyes and fine teeth, and was considered handsome notwithstanding he was marked with the small-pox. Mrs. Harper possessed no personal attractions and was an actress of limited capacity, but she sustained such parts as *Mrs. Malaprop*, *Ursula* and the routine old ladies of comedy respectably. Mr. Biddle played Scotchmen and sailors very well and was generally useful. Miss Tuke was young, pretty and awkward. These names, with those of Hallam and Henry, comprised the company at the outset, but others were added before the close of the season, although no permanent additions were then made to the working force.

The first season under the new management began on the 21st of November, 1785, and lasted until midsummer. Notwithstanding

LIST OF PERFORMANCES.

1785.

Nov. 21	—Gamester	Moore
	Love a la Mode	Macklin
23	—Edward and Eleanora .	Thomson
	Deuce is in Him	Colman
24	—Venice Preserved	Otway
	Catharine and Petruchio.	Shakspere
28	—Jane Shore	Rowe
	Lying Valet	Garrick
Dec. 2	—Gamester.	
	Poor Soldier	O'Keefe
5	—Douglas	Home
	Padlock	Bickerstaff
7	—Busybody	Mrs. Centlivre
	Poor Soldier.	
8	—Siege of Damascus . . .	Hughes
	Irish Widow	Garrick

the players were met by a spirit of decided hostility, part of the opposition being a legacy from the previous season under the management of Hallam and Allen, the company opened vigorously with an attractive repertoire. The pieces produced would have been creditable to any of the London theatres. New productions followed each other in rapid succession, and for the first time in the history of the

American stage successful plays had what might be called a run. This was notably the case with the "School for Scandal" and the "Poor Soldier," the former being played seven and the latter eighteen times during the season. With scarcely an exception the repertoire came with the company from Jamaica. The long exile of ten years in that island had kept the organization together, strengthened it by the addition of new members, and enabled it to keep pace with dramatic progress in England. It seems, however, that their long residence in a tropical climate had unfitted the comedians to endure the rigors of a northern winter. Before the season had far advanced, postponements on account of illness became frequent. Mr. Henry's illness prevented the production of the "Busybody" and the "Miller of Mansfield," in January, 1786, and "Richard III" and the "Citizen," announced for the 30th of January, were post-

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| Dec. 12— | School for Scandal . . . Sheridan
Love a la Mode. |
| 16— | School for Scandal.
Deuce is in Him. |
| 19— | Shipwreck Cumberland
High Life Below Stairs . Townley |
| 23— | West Indian Cumberland
Lying Valet. |
| 26— | Sir Thomas Overbury . . . Savage
Poor Soldier. |
| 29— | Siege of Damascus.
Irish Widow. |
|
1786. | |
| Jan. 2— | School for Scandal.
Poor Soldier. |
| 6— | Benevolent Merchant . . Colman
Devil to Pay Coffey |
| 11— | Jane Shore.
Robinson Crusoe . . . Sheridan |
| 13— | West Indian.
Robinson Crusoe. |
| 16— | Hamlet Shakspere
Love a la Mode. |
| 18— | Merchant of Venice . Shakspere
Poor Soldier. |
| 20— | Clandestine Marriage . . Colman
High Life Below Stairs. |
| 23— | Orphan of China Murphy
Poor Soldier. |
| 25— | Clandestine Marriage.
Robinson Crusoe. |
| 27— | Hamlet.
Register Office Reed |
| Feb. 3— | Richard III Shakspere
Citizen Murphy |
| 8— | Orphan Otway
Miller of Mansfield . . Dodsley |
| 10— | Richard III.
Mock Doctor Fielding |
| 20— | Fair Penitent Rowe
Lyar Foote |
| 24— | George Barnwell Lillo
Register Office. |
| 27— | School for Scandal.
Poor Soldier. |

- Feb. 29—Gameleon.
 Register Office.
March 3—Jealous Wife Colman
 Poor Soldier.
6—More Ways than One . Mrs. Cowley
 Robinson Crusoe.
8—West Indian.
 Poor Soldier.
10—Benevolent Merchant.
 Register Office.
22—She Stoops to Conquer . Goldsmith
 Poor Soldier.
24—Edward and Eleanora.
 Midas O'Hara
29—Provoked Husband . , Vanbrugh
 Lying Valet.
31—She Stoops to Conquer.
 Midas.
April 5—Richard III.
 Miss in her Teens . . . Garrick
17—Provoked Husband.
 Poor Soldier.
19—She Stoops to Conquer.
 Rosina Mrs. Brooke
21—Jealous Wife.
 Rosina.
24—Constant Couple . . . Farquhar
 Midas.
26—Clandestine Marriage.
 Lyar.
28—Romeo and Juliet . . Shakspere
 Miss in her Teens.
May 3—Love in a Village . . Bickerstaff
 Miss in her Teens.
5—Constant Couple.
 Rosina.
8—Roman Father . . . Whitehead
 Devil Upon Two Sticks . Foote
10—Busybody.
 Rosina.
 (Distressed Prisoners in the Gaol.)
17—Isabella Southerne
 Miss in her Teens.
19—Wonder Mrs. Centlivre
 Citizen.
22—Isabella.

poned from night to night, till the 8th of February, because of the illness of Mr. Hallam. Foote's "Lyar" was announced for the 13th, but it was not given, a card, dated the 14th, explaining that the theatre was closed on account of the indisposition of so many performers. Again on the 13th of March there was a postponement in consequence of the illness of Mrs. Harper, the theatre remaining closed until the 22d. Mrs. Morris' illness compelled a postponement from the 27th to the 29th of March, and the house was again closed from the 3d to the 13th of April for a similar reason. The incidents of the season, apart from the postponements on account of illness, were few. On the 6th of May, when Mrs. Cowley's "More Ways than One" was produced for the first time, the pantomime of "Robinson Crusoe" was given as the afterpiece "for the entertainment of the chiefs of the Oneida nation," who were

then in New York, and the proceeds of the performance of the 10th, one hundred dollars, went to the relief of the prisoners for debt in the city jail. On the 15th of May the newspapers announced the arrival, by the brig "Betsy," of two ladies and two gentlemen to reinforce the old American Company. These were the Kenna family. They were announced to appear on the 17th. Another actress arrived in New York about the same time, Mrs. Remington, whose appearance was delayed until the 29th of June. Mrs. Remington, who was underlined as from the Theatre Royal, Dublin, made her *début* as *Mrs. Malaprop* in the "Rivals," and as *Sally* in "Thomas and Sally." That she had some pretensions as a singer is shown by the fact that she subsequently enacted *Rosetta* in "Love in a Village." She did not, however, become a permanent member of the company. According to Dunlap, Hallam, Henry, Wignell,

	May 22—	Lyar.
	24—	Roman Father. Poor Soldier.
	26—	School for Scandal. Catharine and Petruchio.
	29—	Maid of the Mill . . . Bickerstaff Daphne and Amintor . Bickerstaff (Mr. Henry's Benefit.)
	31—	Tempest Dryden Neptune and Amphitrite. Poor Soldier. (Mr. Hallam's Benefit.)
June 2—		Suspicious Husband . . . Hoadly Midas. (Mr. Woolls' Benefit.)
	4—	Rivals Sheridan Padlock Bickerstaff (Mr. Harper's Benefit.)
	5—	Conscious Lovers . . . Steele Harlequin's Invasion . . Garrick (Mr. Wignell's Benefit.)
	9—	Rivals. High Life Below Stairs. (Mrs. Harper's Benefit.)
	12—	Belle's Stratagem . . Mrs. Cowley Harlequin's Invasion. (Mrs. Morris' Benefit.)
	19—	Love in a Village. Comus Milton (Mr. Woolls' Benefit.)
	23—	Rivals. Thomas and Sally . . Bickerstaff
	26—	Tamerlane Rowe Poor Soldier. (Miss Tuke's Benefit.)
July 3—		Alexander the Great . . . Lee Neck or Nothing Garrick (Mr. Morris' Benefit.)
	6—	Love in a Village. Miss in her Teens.
	10—	Duenna Sheridan Daphne and Amintor. (Miss Storer's Benefit.)
	14—	As You Like It . . Shakspere Hob in the Well Cibber (Mr. Biddle's Benefit.)

July 17—School for Scandal.
 Two Misers O'Hara
 (Mr. Morris' Benefit.)
 21—Alexander the Great.
 Poor Soldier.
 (Mr. and Mrs. Harper's Benefit.)
 Aug. 2—Douglas Home
 Register Officer.

Morris and Woolls were shareholders in the company at this time, the others being salaried performers. This is likely, since with Mrs. Morris they were the only members who are known to have

been with the American Company in Jamaica. Miss Tuke may have been the young lady who made her *début* as *Lady Frances Touchwood* for Mr. Hallam's benefit at Kingston on the 8th of December, 1781, but Mr. and Mrs. Harper and Mr. Biddle, if they belonged to the company in Jamaica, must have joined it at a later period.

On the opening night in New York a prologue written by a citizen of that city was spoken, and between the play and the farce Mr. Henry delivered an address that was admirable in taste and temper, and that must have been exactly suited to the audience and the occasion. The prologue was written in smooth and flowing verse, but it lacked force and originality, and is worthy of preservation only because of the occasion for which it was intended. The name of the author is unknown. It is worthy of special remark, as showing

PROLOGUE.

Of all the rare inventions of mankind,
 Of power to raise and elevate the mind,
 Genius, perhaps, no greater can impart,
 Than the blest products of dramatic art;
 E'er since the time old Thespis trod the stage,
 The buskin'd muse has charm'd in ev'ry age;
 Has taught the heart to feel for others' woe,
 And generous tears in plenteous streams to flow;
 Oft in the patriot breast has roused the flame
 That urged to deeds of everlasting fame,
 Made bold oppression hide its hateful head,
 And planted law and order in its stead;
 Shown how from vice each fatal error springs
 And the pure joys substantial virtue brings.

The passions here in all their forms appear,
 Loud, stormy rage, soft grief and wild despair;
 Each tender breast their various influence feels,
 And melts with pity—now with horror chills.
 When fell *Macbeth* performs the murd'rous deed,
 What heart so hard it is not seen to bleed?
 Who views old *Lear* with ev'ry woe oppress'd,
 And feels not strong emotion in his breast?

the interest manifested by the *Pennsylvania Journal* in the theatre at that time, that both the prologue and Mr. Henry's address¹ were printed in its columns. In the same paper the approbation with which the address was received was set

Or who the sad *Monimia's* tale can hear,
And fail to drop the sympathetic tear?

Sometimes the comic muse gay scenes prepares,
With kind intent to soften human cares;
From real life each striking portrait draws,
To scourge the foes to virtue's sacred laws;
With lively wit inculcates moral rules,
And points her satire at the head of fools.

O be forever blest the Poet's art!
That tends to mend and humanize the heart;
That sets the passions on the side of truth,
And draws from paths of vice our wandering youth;
Protects religion and supports the laws,
And fires the soul in heav'nly freedom's cause.

¹ MR. HENRY'S ADDRESS.—*Ladies and Gentlemen.*—I feel myself irresistibly compelled to return you thanks for your favorable reception of this evening's entertainment; which I do with great sincerity and respect. I beg leave also to intrude a few minutes on your patience and make no doubt what I have to offer will be received with that kind indulgence which has ever been the distinguishing characteristic of the polite and judicious inhabitants of this city.

Eighteen years past your bounty erected this Theatre. Happy in your approbation and support we continued the exercises of our profession in it until the black cloud that threatened the liberty of America rendered it necessary for the sons of freedom at their joint meeting to prohibit during that awful period all public amusements—among others the theatre was particularized. This was conveyed to us not only by the resolves of Congress but in a letter from their amiable President, his Excellency, the late Peyton Randolph, and also from the Committee then sitting in this city. Though this prohibition struck at our very existence, yet as it was a matter fraught with public good, and the necessity of the times compelled, we silently and implicitly submitted. The respectable Committee of New York were pleased to ex-

press their warm approbation of our conduct, assuring us that it would live in their memory and that on our return we should be received with every degree of countenance and patronage. We went to the island of Jamaica, where we were received with that degree of cordial welcome which so eminently distinguishes the worthy inhabitants of that truly respectable island. Ten years we languished in absence from this our wished for, our desirable home, and though often solicited to return (where no doubt our emoluments would have been considerable), we as constantly refused, supposing it incompatible with our duty to the United States, to whom we hold ourselves bound by every tie of gratitude, affection and allegiance.

Many of us have passed the spring and summer of our days in your service, and we are now returned trusting we shall be allowed to wind up peaceably the evening of them under the happy auspices of your protection; for that protection we appeal to your benevolence, your humanity—nay to a more powerful motive—your justice.

Of this be assured—as it has ever been our pride, our highest ambition, to boast of your patronage, so shall it be our future, our unremitting study, most gravely to deserve it.

down as expressive of "the sincere welcome of the company to New York, the real Athens of America." The speech was at once historical and apologetic—conciliatory and manly—intended to soften the asperities occasioned by the company's long absence among the enemies of America, and to assert the sympathies of its members with the cause of the Americans during their long struggle for independence. Especially deft was Mr. Henry's allusion to the invitations extended to the company to return to New York during the British occupation and to the steadfastness with which these invitations were declined as incompatible with their duty to the United States. In thus proclaiming the loyalty and allegiance of the players and appealing to the New York public for justice and fair play, Henry showed himself vastly superior to Hallam in *finesse* and in frankness and courage. His address must have made powerful friends for the theatre even if it failed to disarm opposition, and a long and reasonably successful season followed. With many familiar faces on the stage and the name of the "Old American Company" inscribed on their banner, Hallam and Henry now began a new career of prosperity.

On the opening night, it will be seen from the casts, Mr. Hallam was not in the bill for either of the pieces, Mr. Henry taking

GAMESTER.

Beverly Mr. Henry
 Lewson Mr. Wignell
 Jarvis Mr. Morris
 Dawson Mr. Woolls
 Bates Mr. Biddle
 Stukely Mr. Harper
 Charlotte . . . Mrs. Harper
 Lucy Miss Tuke
 Mrs. Beverly . Mrs. Morris

his place as *Beverly*

in the "Gamester,"
 and Mr. Wignell assuming his original
 part of *Squire Groom*
 in "Love a la Mode."

LOVE A LA MODE.

Sir Callaghan . Mr. Henry
 Sir Archy . . . Mr. Biddle
 Beau Mordecai . Mr. Morris
 Sir Theodore . Mr. Woolls
 Squire Groom . Mr. Wignell
 The Lady . . . Mrs. Morris

said "all the parts were acted with great ability by our old acquaint-

ances, the long approved and very respectable American Company, who received unremitting plaudits from every part of the house, which, at vast expense, is now perfectly repaired, beautified and illuminated in a style to vie with European splendor."

The first of the new pieces was Thomson's "Edward and Eleanora," of which no cast has been found, and the second O'Keefe's "Poor Soldier," played as an after-piece. This piece was the farce of the "Shamrock" turned into a comic opera, both originally produced at Covent Garden in 1783. There are no contemporary criti-

cisms of the New York performance, but tradition has preserved the fact of Henry's popularity as *Patrick* and of Wignell's as *Darby*. Indeed, so marked was the favor with which the latter was received in this and other comedy roles that even Mr. Hallam's prestige was shaken, as is apparent from "A Hint to the Managers," printed in the *Daily Advertiser*, March 13th, 1786, in which it was suggested that *Tony Lumpkin* in "She Stoops to Conquer" should be given to Wignell. As the part belonged to him, Hallam must have regarded this suggestion as an impertinence.

It would have been a matter for regret if the cast of the "School for Scandal," which was played by the old American Company for the first time on the 12th of December, 1785, had not been preserved. Fortunately Mr. Henry, through his personal relations with the Sheridan family, was in possession of an authentic copy of the comedy given him by the author, which he caused to be printed by Hugh Gaine in New York, in 1786. This edition contains what pur-

POOR SOLDIER.

Patrick	Mr. Henry
Captain Fitzroy	Mr. Harper
Dermot	Mr. Woolls
Darby	Mr. Wignell
Norah	Miss Tuke
Kathleen	Mrs. Morris

ports to be the first cast of the comedy as it was played in the United States by the old American Company. It is evident, however, that

SCHOOL FOR SCANDAL.

Sir Peter Teazle	Mr. Henry
Sir Oliver Surface	Mr. Morris
Charles Surface	Mr. Harper
Joseph Surface	Mr. Wignell
Sir Benjamin Backbite	Mr. Biddle
Crabtree	Mr. J. Kenna
Rowley	Mr. Woolls
Moses	Mr. Kenna
Snake	Mr. Lake
Lady Teazle	Mrs. Morris
Lady Sneerwell	Miss Tuke
Mrs. Candour	Mrs. Harper
Maria	Miss Storer

this is not the cast of the 12th of December, 1785, in its integrity. The Kennas had not yet arrived in the country, and Miss Storer, if she was in New York, had not returned to the stage. Although in the main the parts stand as they were originally cast, it is to be regretted that beyond the date the newspapers give no information of

the first performance. There were three other pieces now produced for the first time of which we have no casts — Mrs. Cowley's long popular comedy, the "Belle's Stratagem;" Savage's "Sir Thomas Overbury," in which the eccentric author had originally acted and failed, and Mrs. Brooke's "Rosina," a comic opera founded on the episode of "Palemon and Lavinia" in Thomson's "Seasons." The tragedy as now produced was probably Woodfall's version presented at Covent Garden a few years before. Besides these a pantomime, "Robinson Crusoe; or, Harlequin Friday," attributed to Sheridan, was produced, with Hallam as *Robinson Crusoe*, Wignell as *Pantaloone* and Mrs. Harper as *Columbine*. This is the first time during the season that Hallam's appearance is noted.

With the Shaksperean and other revivals Hallam again came to the front, but even of these we have only a few partial casts. This was the production of "Hamlet" that Dunlap regards as the first time the play was attempted in America. It is not probable, as Dunlap

assumes, that Hallam ever saw Garrick in the part, and so far was this from his first appearance as *Hamlet* that American audiences had been familiar with him in the character for a quarter of a century. Some slight changes, however, were made in the manner of presenting the tragedy. The scene of the grave-diggers, which Garrick had discontinued, was restored, and Mr. Henry made an alteration in the dress of the *Ghost* in the closet scene that was much approved. Of the performance of "Richard III" a critic wrote that Hallam as *Richard* was "inimitable," and Harper as *Richmond* "truly great," but he added that Wignell "did not appear in spirits, as he evidently did not have a part equal to his abilities." Out of tenderness for the actor the part was not mentioned. Of Miss Tuke as *Lady Anne* it was said that "considering her inexperience, she was competent to expectation." She was complimented upon her exertions to please and her desire to excel. "Her timidity is rather against her," her critic said, "but as diffidence is the inseparable companion of merit, we cannot but expect that in time she will make a considerable figure on the boards." The same writer described Mrs. Harper, who was no doubt the *Queen Elizabeth*, as possessing all the becoming gestures that dignify the character and please the audience, but her articulation was so imperfect that it was difficult to understand her—"in acting

PARTIAL CASTS.

Hamlet.

Hamlet	Mr. Hallam
Ghost	Mr. Henry
Queen	Mrs. Harper
Ophelia	Mrs. Morris

Richard III.

Richard	Mr. Hallam
Richmond	Mr. Harper
Lady Anne	Miss Tuke

Tempest.

Prospero	Mr. Hallam
Ferdinand	Mr. Harper
Trinculo	Mr. Henry
Ariel	Mrs. Morris

Wonder.

Don Felix	Mr. Hallam
Colonel Briton	Mr. Kenna
Lissardo	Mr. J. Kenna
Violante	Mrs. Kenna

lively, and accomplished, but in speaking dull." The audiences at this time were set down as judicious, respectable and numerous.

It will be observed that the partial cast of the "Wonder" contained three new names, those of the Kenna family, Mrs. Kenna playing *Violante*. Mrs. Kenna made her *début* as *Isabella* in Southerne's tragedy of that name on the 17th of May, 1786. A contemporary critic said of her performance of *Isabella* that it "seemed so completely studied to raise the admiration and tender feelings of a generous and candid audience," and the opinion was expressed that much might be expected from her in the future. It was two nights later that the Kennas appeared in the "Wonder," and also in the afterpiece, the "Citizen," Mr. Kenna playing *Young Philpot*, Mr. J. Kenna *Old Philpot* and Mrs. Kenna *Maria*. When "As You Like It" was produced for the first time in America for Mr. Biddle's benefit on the 14th of July, Mrs. Kenna was the *Rosalind*. It was probably owing to the serious illness of Mrs. Morris at this time that Mrs. Kenna was afforded her opportunities with the American Company.

For his benefit on the 29th of May Mr. Henry offered a musical bill comprising Bickerstaff's comic opera, the "Maid of the Mill," and his version of Mrs. Cibber's "Oracle," called "Daphne and Amintor." His object evidently was to bring the two Storer sisters, Fanny and Maria, once more before the public. The latter was both the *Patty* and the *Daphne*, but oddly enough she was announced in the bills as "a young gentlewoman." Henry's peculiar matrimonial relations to the Storer family must have been the occasion for this diffidence. As a matter of fact Maria Storer was far from being a young gentlewoman. She had played the *Page* in Otway's "Orphan" and other parts at the Southwark Theatre nineteen years before. If

she was then only eleven years old she was thirty now. But it is likely that she was at least five years older, as she had already attained the lead in the musical pieces presented by the American Company before the Revolution. The assumption is that she was already recognized as Mrs. Henry in private life, and that Mr. Henry took this method of ascertaining whether she would be acceptable to the public. The result must have been entirely to dispel his fears, for more than two hundred persons were turned away from the theatre unable to obtain admittance, and the papers were in raptures over Maria Storer's singing and acting. Her performance was declared to be both chaste and judicious. Her voice was said to be harmony itself, equaled only by her refined ear and great taste, and as *Patty* in the "Maid of the Mill" her singing was described as "truly masterly, infinitely beyond anything ever heard on this side of the Atlantic." "She seems," said one of her critics, "not only to have made singing, but speaking her particular study." She was complimented upon her adoption of different dresses as "eminently characteristic of approved judgment and fancy." In the afterpiece it was said she showed her knowledge of the *vis comica*. Henry recited the Shakspere "Monody" on the occasion, in which he was not happy. While he was excused on the ground that his powers must have been weakened by his late severe illness, he was told that "these heavy monologues are not relished save by the judicious few." Maria Storer subsequently appeared as *Rosetta* in "Love in a Village," and the *Lady* in "Comus" for Mr. Woolls' benefit. A later *Rosetta* this season was Mrs. Remington, who, as already noted, made her first appearance as *Mrs. Malaprop* in the "Rivals," and *Sally* in "Thomas and Sally" on the 22d of June.

On the 4th of July, 1786, occurred the first theatrical celebration

of that day in the history of the United States. On this occasion Hallam and Henry exhibited on the stage a piece of painting representing two Corinthian columns, one on each side of a monument. On the monument were inscribed the names of Warren, Montgomery, Mercer and Wooster. Under these was a spread eagle with a sword in one claw and thirteen arrows in the other. From his beak issued the label LIBERTY, inscribed with the names of Washington, Greene, Knox and Wayne. At the top of the monument were two angels, and a flame issuing heavenward—at the foot on each side were placed the genii of Agriculture and Liberty, and in the centre between them were thirteen stars in a circle. At the foot of the pedestal on the right were three sheaves and on the left a ship under full sail. "Thus," it was said, "have these gentlemen given a reiterated and expensive proof that they are by principle well-wishers to the United States of America."

Throughout the entire season the opposition to the drama was more than usually virulent, and in April a memorial was presented to the Legislature asking that the theatre should be prohibited by law. This memorial was signed by seven hundred names. It was met by a counter-memorial signed by fourteen hundred names. The agitation at this time was due to the clergy, who attacked the stage from the pulpit, and so inflamed their hearers that there were threats of pulling down the theatre. As the clergy afterward counselled an appeal to the Legislature, instead of a resort to mob violence, a writer in Loudon's *New York Packet* praised them for having kindled the flame and for setting bounds to it.

CHAPTER XIV.

ALLEN'S COMPANY AT ALBANY.

THE BATTLE FOR EXISTENCE—VIOLENT OPPOSITION OF THE ALBANIANS—
WORK OF THE SEASON—THE REPERTOIRE AND THE CASTS—FIRST
PRODUCTION OF THE “ FAIR AMERICAN ”—PARTS OF THE LEADING
PERFORMERS.

THE contest with prejudice in the early days of the drama in America was a battle for a foot-hold—now it was a battle for existence. In Pennsylvania plays were prohibited by law. In the city of New York the opposition was virulent, and legislative prohibition was earnestly sought by a part of the community. Even at Albany, where Allen's company went after the dissolution of the partnership of Hallam and Allen, a determined effort was made to suppress the players. At that place application had been made to the corporation for permission to use two rooms of the hospital as a theatre, and this permission was accorded the comedians on the 28th of November, 1785. As soon as it became generally known that plays were to be given with the consent of the Mayor and Common Council, a petition was circulated and signed, asking the corporation to withdraw the authority already granted. This petition was presented on the 12th of December, whereupon a motion to reconsider the resolution of the 28th of Novem-

ber was adopted.¹ The question being thus reopened, Alderman Hun moved "that the comedians have not the liberty to exhibit their theatrical performances in the hospital," but the motion was lost by a vote, nine in the negative to only four in the affirmative. Then resolutions were adopted, confirming the original action of the Board, but the players were prompted to change the authorization at the head of their

¹OFFICIAL ACTION.—THE PETITION.

*To the Worshipful the Mayor, Recorder,
Aldermen and Commonalty of the City of
Albany, this petition humbly sheweth:*

That your petitioners having observed in the supplement to the *Albany Gazette* of the 5th inst. an advertisement in the following manner:

"By Authority.—On Friday evening, 9th December, the theatre in the city of Albany, will be opened," etc., beg leave humbly to represent to your worshipful board the present state and situation of this city. Though in the same paper the inhabitants are suspected of rusticity and want of politeness, they have so much common sense we trust, as to judge and to declare that we stand in no need of plays and play-actors to be instructed in our duty or good manners, being already provided with other and much better means to obtain sufficient knowledge and improvement in both. But the pressing necessities and wants of many families, after a long continued and depressing war, the debts still due to the public for the safety and convenience of the state and this city; as well as many objects of charity (not to mention the gratitude we owe to God), call upon us to request the impartial reconsideration of your resolution by which that authority was given, and to make such amendments as are consistent with your wisdom and prudence, to acquaint your citizens that the intent and meaning

thereof was not publicly to authorize and thereby to applaud and encourage theatrical exhibitions of those persons, who, having left another more populous city, pretend to stay but a short time amongst us, probably to support themselves on the way to another place, where they expect to meet with better friends and political connections; but in reality will drain us of our money, if not instil into the minds of the imprudent principles incompatible with that virtue which is the true basis of republican liberty and happiness.

THE RESOLUTIONS.

Resolved, that in the Opinion of this Board, they have not a Legal Right to prohibit the Company of Comedians in this City, from exhibiting their Theatrical performances.

Resolved, that as a Formal application was made by the said Company of Comedians to this Board, for Leave to occupy two Rooms in the Hospital for this purpose and as this application was notorious and not Hastily Granted, so that sufficient time was afforded to the Inhabitants to Express their sentiments and altho the Permission was granted by a Majority of Members Comprising the Corporation, they conceive that it would be unjust at this time and forfeit their Honour to Deprive the said Comedians of the use of the said Rooms and subject them to useless Ex-

advertisements from "By Authority" to "By Permission." In the *Albany Gazette*, of the 5th of December, there was, besides the regular advertisement of the intentions of the company, a semi-editorial notice that closed with the wish that the citizens of Albany and neighborhood "would exert themselves in encouraging these ingenious sons and daughters of Thalia and Melpomene, as it is universally acknowledged that theatrical representations are of all others best calculated to eradicate vulgar prejudices and rusticity of manners, improve the understanding and enlarge the ideas." Innocent as this nonsense was, it was construed even in the petition into an imputation of rusticity to the good people of Albany. Besides, the fact that the players intended going to Canada, "where they expect to meet with better friends and political connections," was deftly used to excite national feelings and prejudices against them. Beaten in the Common Council, the controversy was transferred to the columns of the *Albany Gazette*. Communications against the theatre were printed in several numbers of that journal, in at least one of which mob violence was threatened. While it was declared that the serious inhabitants hate mobs and would discourage them, "fair notice" was given to the poor players that "one word as a signal would lay the play-house in a few minutes to the ground." In spite of the violence of this opposition, the company held its ground until the latter part of February, 1786, when the comedians departed for Montreal. "In justice to the company," the *Gazette* of the 23d inst. said, "we cannot omit mentioning that their conduct has been such as to meet with the approbation of the city in general." At the same time, while the magistrates refused to prohibit the theatre, none of them dared to defy public opinion so far as to attend any of the performances of Allen's company at Albany. This was regarded as

"worthy of imitation of all ranks." Among the arguments urged against theatrical performances at this time were charges that the theatre was a new species of luxury and dissipation, a darling vice and an increasing evil.

Although announced to begin on the 9th of December, the Albany season did not open until the 13th, after which performances

LIST OF PERFORMANCES.

1785.

- | | | |
|----------|-----------------------------|----------------|
| Dec. 13— | Cross Purposes | O'Brien |
| | Catharine and Petruchio. | Shakspere |
| 16— | Countess of Salisbury . . . | Hartson |
| | Deuce is in Him | Colman |
| 20— | Miser | Fielding |
| | Mock Doctor | Fielding |
| 23— | George Barnwell | Lillo |
| | Wrangling Lovers | Lyon |
| 28— | Busybody | Mrs. Centlivre |
| | Catharine and Petruchio. | |
| 30— | Venice Preserved | Otway |
| | Cross Purposes. | |

1786.

- | | | |
|---------|--------------------------|------------|
| Jan. 6— | She Stoops to Conquer. | Goldsmith |
| | Wrangling Lovers. | |
| 13— | West Indian | Cumberland |
| | Miss in Her Teens . . . | Garrick |
| 20— | She Stoops to Conquer. | |
| | Love a la Mode | Macklin |
| 27— | Fair American | Pilon |
| | Lethe | Garrick |
| Feb. 3— | Citizen | Murphy |
| | Lethe. | |
| | Witches. | |
| 10— | Citizen. | |
| | Lethe. | |
| | Witches. | |
| 17— | West Indian. | |
| | Harlequin Skeleton. | |

were given twice a week, generally on Tuesdays and Fridays, until the 17th of February, 1786. The postponement was due to delay in the necessary preparations in fitting up the hospital for theatrical purposes. As the *Albany Gazette*, which was printed once a week, is the only authority for the history of the season, the list of performances is necessarily incomplete. It affords, however, a very satisfactory view of the character of the entertainments given by these strolling players; tragedy, comedy, farce and pantomime being all included in the repertoire. "Weak and feeble as the company was," says Mr. Phelps in his "Players of a Century," "it appears they did

not allow the legitimate to stagger them in the least." No criticisms of the plays or players were printed, but a sketch, or rather recommen-

dation, of "George Barnwell," and a notice of the "Busybody" followed the advertisements. The old hospital in which the performances were given was built at the time of the French war. This was the second time, according to Dunlap, that it was used for theatrical purposes. It remained standing until 1808, when it was sold at auction and pulled down.

On the opening night the bill comprised two pieces, both of which were in reality afterpieces—O'Brien's "Cross Purposes" and Garrick's version of "Catharine and Petruchio," with Mrs. Allen as *Catharine*. The new names in these casts are Messrs. Worsdale and Bellair, Mrs. Moore and Mrs. Bentley. Mr. Bellair was the dancer of the company, and the ladies were, of course, the wives of the actors whose names they bear. The others had played with Hallam and Allen in New York. Moore and Allen shared the lead, the latter especially showing something like the willingness of *Bottom* to play all the

THE FIRST ALBANY BILL.

BY AUTHORITY.

On Friday evening the 9th December, 1785, THE THEATRE in the City of Albany Will be Opened With an occasional Prologue By Mr. Allen.

After which will be presented A COMEDY in two acts
CALL'D
CROSS PURPOSES.

Mr. Grubb and Robin	Mr. Moore
George Bevil	Mr. Bentley
Harry Bevil	Mr. Worsdale
Servant	Mr. Bellair
Chapeau, F. Bevil & Consol	Mr. Allen
Emily	Mrs. Moore
Housemaid	Mrs. Bentley
Mrs. Grubb	Mrs. Allen

After the comedy,
An Eulogy on Freemasonry
By Brother Moore.

To be followed by a DANCE called
LA POLONESE.

To conclude with a COMEDY of three acts written
by Shakespeare
Call'd,
CATHARINE AND PETRUCHIO,
OR,
THE TAMING OF THE SHREW.

Petruchio	Mr. Allen
Baptista	Mr. Bentley

Grumio	Mr. Worsdale
Hortensio	Mr. Bellair
Pedro	Mr. Duncan
Biondello	Mr. Moore
Bianca	Mrs. Moore
Curtis	Mrs. Bentley
Catharine	Mrs. Allen

Doors to be opened at five o'clock and the performance to begin precisely at six.

Tickets, (without which no person can be admitted) to be had at Mr. Lewis's tavern—as no money will be received at the door.

BOX 8S. GALLERY 4S.

No person to be admitted behind the scenes.

N. B.—Stoves are provided for the boxes, to render the house warm and comfortable.

turning over his own part of *Grumio* to Worsdale. The performances must have been of a nature to fall very far short either of a "luxury" or a "dissipation," and the theatre itself was clearly of the most primitive character. Although much was promised in the way of comfort from the stoves with which the boxes were provided, it was found necessary to announce, after the first night: "An additional stove is provided and the floor of the box is lined, in order to render the theatre as warm and comfortable as possible." This will not be surprising to people who know what an Albany winter is like.

Mrs. Allen was apparently the ruling spirit of the company, and it was, no doubt, to afford her an opportunity to appear in tragedy that

COUNTESS OF SALISBURY.

Alwin	Mr. Allen
Raymond	Mr. Moore
Grey	Mr. Bentley
Morton	Mr. Worsdale
Leroches	Mr. Bellair
Sir Ardolf	Mr. Duncan
Eleanor	Mrs. Moore
Countess	Mrs. Allen

the "Countess of Salisbury" was played on the second night.

Mr. Allen now succeeded Hallam as *Alwin*, and Bentley had Allen's previous role.

parts. In "Cross Purposes" he not only had his own role of *Consol*, but the two parts that Hallam had played in New York, *Chapeau* and *Frank Bevil*, besides—in "Catharine and Petruchio" he succeeded Hallam as *Petruchio*,

DEUCE IS IN HIM.

Colonel Tamper . . .	Mr. Allen
Dr. Prattle	Mr. Moore
Major Bedford	Mr. Bentley
Servant	Mr. Bellair
Mlle. Florival	Mrs. Pinkstan
Emily	Mrs. Bentley
Belle	Mrs. Allen

Mr. Duncan made his

debut as *Sir Ardolf* on this occasion, as did also Mrs. Pinkstan as *Mlle. Florival* in the farce. She was next seen in the "Miser" and "George

MISER.

Lovegold . . . Mr. Moore
 Frederick . . . Mr. Bentley
 Clerimont . . . Mr. Worsdale
 Jeweller . . . Mr. Bellair
 Mercer . . . Mr. Duncan
 Ramillie } . . . Mr. Allen
 James } . . . Mr. Allen
 Mariana . . . Mrs. Pinkstan
 Harriet . . . Mrs. Bentley
 Wheedle . . . Mrs. Moore
 Lappet . . . Mrs. Allen

Bellair, besides playing

MOCK DOCTOR.

Gregory . . . Mr. Allen
 Sir Jasper . . . Mr. Bentley
 Leander . . . Mr. Worsdale
 Davy } James } . . . Mr. Moore
 Robert } . . . Mr. Moore
 Harry . . . Mr. Bellair
 Charlotte . . . Mrs. Moore
 Dorcas . . . Mrs. Allen

was received with favor by the Albanians, for two nights after her appearance as *Marplot* in the "Busybody" she played *Belvidera*

BUSYBODY.

Marplot . . . Mrs. Pinkstan
 Sir George Airy . . Mr. Moore
 Sir Francis Gripe . . Mr. Allen
 Sir Jealous Traffick . Mr. Bentley
 Charles . . . Mr. Worsdale
 Whisper . . . Mr. Bellair
 Isabinda . . . Mrs. Moore
 Patch . . . Mrs. Bentley
 Miranda . . . Mrs. Allen

Barnwell," playing the walking ladies. Later on she assumed man's attire and played *Marplot* in the "Busybody." All this would indicate that she was an actress of some experience, who was probably engaged by Allen in New York. Mr. small parts, danced between the pieces. After

the comedy of the

"Busybody," on the 28th of December, Brother Moore, by particular desire, repeated the eulogy on Masonry he had recited on the opening night. Mrs. Pinkstan evidently

in "Venice Pres-

served." This was, perhaps, the only part in which the Albany play-goers of 1769 had an opportunity to compare her with Miss Cheer.

GEORGE BARNWELL.

George Barnwell . Mr. Moore
 Thorowgood . . Mr. Bentley
 Trueman . . Mr. Worsdale
 Uncle } Blunt } . . . Mr. Allen
 Maria . . . Mrs. Pinkstan
 Lucy . . . Mrs. Bentley
 Millwood . . Mrs. Moore

WRANGLING LOVERS.

Carlos . . . Mr. Moore
 Lopez . . . Mr. Worsdale
 Sancho . . . Mr. Allen
 Leonora . . Mrs. Pinkstan
 Jacintha . . Mrs. Allen

VENICE PRESERVED.

Jaffier . . . Mr. Moore
 Pierre . . . Mr. Allen
 Priuli . . . Mr. Bentley
 Renault . . Mr. Worsdale
 Eliot . . . Mr. Duncan
 Spinosa . . . Mr. Bellair
 Belvidera . . Mrs. Pinkstan

In the comedies that followed, "She Stoops to Conquer" and the "West Indian," Mrs. Pinkstan was obliged to be content with parts of

SHE STOOPS TO CONQUER.

Young Marlow . . .	Mr. Moore
Hardcastle	Mr. Bentley
Hastings	Mr. Worsdale
Tony Lumpkin . . .	Mr. Allen
Servants	{ Bellair Duncan
Mrs. Hardcastle . .	Mrs. Bentley
Miss Neville . . .	Mrs. Pinkstan
Maid	Mrs. Moore
Miss Hardcastle . .	Mrs. Allen

less prominence than before, Mrs. Allen, as was the right of the manager's wife, taking the best roles in both comedies. As was

WEST INDIAN.

Belcour	Mr. Moore
Stockwell	Mr. Bentley
Charles Dudley . .	Mr. Worsdale
Major O'Flaherty . .	Mr. Allen
Servants	{ Bellair Duncan
Lady Rusport . . .	Mrs. Bentley
Miss Dudley . . .	Mrs. Moore
Mrs. Fulmer . . .	Mrs. Pinkstan
Charlotte Rusport . .	Mrs. Allen

generally the case with these early strolling companies, amateurs were introduced as the season progressed, a gentleman making his first ap-

MISS IN HER TEENS.

Captain Flash . . .	Mr. Bentley
Captain Loveit . .	Mr. Worsdale
Puff	Mr. Allen
Fribble	Mr. Moore
Miss Biddy	Mrs. Moore
Tag	Mrs. Allen

pearance as *Sir*

Charles Marlow in "She Stoops to Conquer," and playing *Captain*

LOVE A LA MODE.

Sir Callaghan . . .	Mr. Moore
Sir Archy	Mr. Bentley
Beau Mordecai . .	Mr. Worsdale
Squire Groom . . .	Mr. Allen
Charlotte	Mrs. Moore

Dudley in the "West Indian," while another gentleman made his *début* in the latter piece as *Stukely*. A gentleman also played *Sir Theodore Goodchild*

LETHE.

Æsop	Mr. Bentley
Fine Gentleman } .	Mr. Moore
Mercury } .	
Lord Chalkstone } .	Mr. Allen
Drunken Man } .	
Bowman } . .	Mr. Worsdale
Old Man } .	
Mrs. Tattoo . .	Mrs. Pinkstan
Mrs. Riot	Mrs. Allen

in "Love a la

Mode," *Tattoo* and *Snip* in "Lethé," *Sir Jasper Wilding*

CITIZEN.

Young Philpot . . .	Mr. Moore
Young Wilding . .	Mr. Bentley
Beaufort	Mr. Worsdale
Old Philpot	Mr. Allen
Corinna	Mrs. Moore
Maria	Mrs. Allen

Ball was advertised for the *Landlord* in "She Stoops to Con-

quer," when it was played the second time. He may have been one of the nameless gentlemen previously seen in better parts. Danc-

WITCHES.

Harlequin . . .	Mr. Moore
Clown	Mr. Allen
Pantaloон . .	Mr. Worsdale
Magician . . .	Mr. Bentley
Porter	Mr. Duncan
Lover	Mr. Bellair
Hecate	Mrs. Allen
Columbine . .	Mrs. Bentley

ing between the play and the farce was always part of the entertainment. These interludes were sometimes elaborate, the comic dance, the

HARLEQUIN SKELETON.

Harlequin . . .	Mr. Moore
Clown	Mr. Allen
Conjuror . . .	Mr. Bentley
Pierre Paloux .	Mr. Worsdale
Tirebouchon . .	Mr. Bellair
Warden . . .	Mr. Duncan
Fatima	Mrs. Allen
Columbine . .	Mrs. Bentley

"Drunken Peasant," being advertised to follow "She Stoops to Conquer," and a grotesque dance, "La Fricassée," to come after the "West Indian." In both cases Mr. Bellair was announced as the *Shepherd*, and Mrs. Worsdale as the *Clown*. Mrs. Allen sometimes sang her favorite air, "Sweet Willie, O," and Mr. Moore gave the songs of *Sir Callaghan O'Brallaghan* in "Love a la Mode" and of *Mercury* in "Lethe." This part of the entertainment seems to have given much satisfaction, and early in the season the orchestra was augmented to render it "more deserving the approbation of the public."

Only one piece new to the American stage was produced during the season, Pilon's "Fair American." This piece was originally a comic opera, but at Albany it was given as a comedy. Like the comic operas of that day, it was only a comedy interspersed with songs. The music was without merit, but Carter, the composer, sued Pilon for his bill, and the latter was compelled to abscond. The piece

FAIR AMERICAN.

Dreadnought }	Mr. Allen
Carbine }	
Bale }	Mr. Moore
Boreas }	
Colonel Mountford	Mr. Bentley
Summers	Mr. Worsdale
Fribburg	Mr. Bellair
Angelica	Mrs. Pinkstan
Charlotte	Mrs. Moore
Kitty Dreadnought	Mrs. Bentley
Rachel	Mrs. Allen

was originally produced at Drury Lane in 1782, but it was not printed until 1785. It is said to have been received with great applause, but the season being near the close it was given only seven nights. King was the original *Dreadnought*, Palmer *Mountford* and Barrymore *Summers*. Mrs. Wrighten, afterwards known on the American stage as Mrs. Pownall, was the *Rachel* and Miss Philips *Angelica*, the fair American, a heroine from the interior of South Carolina. She started from her home for Charleston to embark for England, but was taken prisoner by

 THE LEADING PLAYERS—THEIR PARTS.

PLAYS.	<i>Allen.</i>	<i>Mrs. Allen.</i>	<i>Moore.</i>	<i>Bentley.</i>
Busybody	Sir Francis Gripe	Miranda	Sir George Airy	Sir Jealous Traffick
Countess of Salisbury	Grey	Countess	Raymond	Morton
George Barnwell	Alwin			Grey
Miser.	Uncle Blunt.		George Barnwell	Thorowgood
She Stoops to Conquer	Ramillie	Lappet	Lovegold	Frederick
Venice Preserved.	James			
West Indian	Tony Lumpkin	Miss Hardcastle	Young Marlow	Hardcastle
FARCES AND OPERAS.				
Catharine and Petruchio	Grumio	Catharine	Biondello	Baptista
	Petruchio		Tailor	
Citizen.	Old Philpot	Maria	Young Wilding	Young Wilding
	Consol		Young Philpot	
Cross Purposes.	Chapeau	Mrs. Grubb	Grub	George Bevil
	Frank Bevil.			
Damon and Phillida	Corydon	Phillida	Cymon	Mopsus
Deuce is in Him	Colonel Tamper	Bell	Dr. Prattle	Major Bedford
Devil Upon Two Sticks	Aposem	Mrs. Maxwell		Julep
	Dr. Last			
Fair American	Dreadnought	Rachel	Carbine	Col. Mountford
			Bale	
Flitch of Bacon	Major Benbow	Eliza	Tipple	Capt. Wilson
Ghost	Clinch	Dorothy	Sir Jeffrey	Trusty
Harlequin Skeleton	Clown	Fatima	Harlequin	Conjuror
Lethe	Lord Chalkstone	Mrs. Riot	Fine Gentleman	Æsop
Love a la Mode.	Drunken Man	Charlotte	Mercury	
Miss in Her Teens.	Squire Groom		Sir Archy	Sir Theodore
Mock Doctor	Puff	Tag	Sir Callaghan	Sir Archy
Thomas and Sally	Gregory	Dorcus	Davy	Captain Flash
Witches	Clown	Hecate	James	Sir Jasper
Wrangling Lovers	Sancho	Jacintha	Squire Robert	Dorcas

the French, the allies of the Americans, and recaptured by a detachment of British horse under Col. Mountford. The piece was entirely unsuited to an Albany audience, because of its political sentiments. To render it more acceptable, it was introduced with a prologue, spoken by Mr. Allen in the character of *Capt. O'Cutter*, and concluded with an "Ode to Peace," instead of the original tag—the union of England and America, still possible in 1782, but impossible in 1786.

It is evident, from their parts and from the parts accorded by Mr. Allen to Mr. Moore, and by Mrs. Allen to Mrs. Pinkstan, that the manager and his wife had little professional merit and were aware of it. In comedy and farce Mr. Allen evinced a taste for eccentric parts, but Mr. Moore had the lead in all the important pieces. In tragedy Mrs. Allen seldom appeared at all, giving up such roles as *Belvidera* to Mrs. Pinkstan, but in comedy and singing parts she was not slow to assert herself. What became of them after their Montreal season I have not been able to learn, but it is probable they returned to New York, as their son, Andrew Allen—Andrew Jackson Allen—is reputed to have made his first appearance as one of the incense boys in "Romeo and Juliet" at the John Street Theatre in 1787. Of Mr. Moore's subsequent career there is apparently no account, and Mr. Bentley appears to have resumed his place in the orchestra of the old American Company, where he was, no doubt, more useful than on the stage.

CHAPTER XV.

THEATRICALS AT THE SOUTH, 1785-8.

A THEATRE OPENED AT SAVANNAH—HEARD A MANAGER—THE OLD AMERICAN COMPANY AT BALTIMORE—STROLLING PLAYERS IN MARYLAND—THE FIRST RICHMOND THEATRE—HARMONY HALL—GODWIN'S SEASON AT CHARLESTON.

AT THE South considerable theatrical activity was manifested as early as 1785-6. On the same day that Hallam and Allen's company first appeared in New York, August 24th, the theatre, or what was called the theatre, at Savannah was opened by Godwin and Kidd, with "Cato" and "Catharine and Petruchio." In the former Kidd played *Syphax*, Godwin *Juba*, Mrs. Godwin *Lucia* and Mrs. Kidd *Marcia*—in the latter Godwin was the *Petruchio*, Kidd *Baptista*, Mrs. Godwin *Bianca* and Mrs. Kidd *Catharine*. The other characters in both were by gentlemen "for their amusement." The principals were not without experience. Godwin had made his *début* at the Southwark Theatre, as *Prince Edward* in "Richard III," as early as 1766; after leaving the American Company he was one of the leading spirits in the New American Company, which played at Annapolis and other places in 1769. During the Revolution he was with the American Company in Jamaica, where Mrs. Godwin made her *début*. Mr. and Mrs. Kidd had been with Ryan at Baltimore, during his last season, in 1784, where Mr. Kidd was seen in unimportant roles, such

as *Duncan* in "Macbeth," and Mrs. Kidd as *Wheedle*, in the "Miser," *Lucilla* in the "Fair Penitent," and *Mrs. Candour* in the "School for Scandal." Both men seem to have been dancing masters, who turned players when occasion offered. They apparently went to Savannah to pursue both callings, for in their advertisement they informed the public that they had come into the State with a view to settle in the way of their professions. After the benefit plays, Mr. Godwin said he would open a school for dancing. These efforts were not crowned with marked success, for the next year Mr. Godwin settled at Charleston. Mrs. Godwin died at Savannah in January, 1786. The last notice of Godwin at that place was in connection with an advertisement for the "Lecture on Heads," and other specialties, that he gave at the theatre on the 26th, under the general title of "Life's Mirror."

From New York the Old American Company went to Baltimore, where a new theatre had been erected on Philpot's Hill, on what was afterwards the site of the old Trinity Church, near Pratt and Albemarle Streets. The old theatre, built in 1781, was still standing at this time. The *Maryland Gazette* printed a notice of the performance of the "School for Scandal" on the opening night, in which the theatre was spoken of as a commodious one, and the performers extolled for their skill. The season was a brief one, and the information in regard to it is meagre. No casts were printed in

LIST OF PERFORMANCES.

1786.

Aug. 17—	School for Scandal	Sheridan
23—	Rivals	Sheridan
	Poor Soldier	O'Keefe
29—	Provoked Husband	Vanbrugh
	Poor Soldier.	
Sept. 1—	Alexander the Great	Lee
	Love a la Mode	Macklin
5—	Jealous Wife	Colman
	Catharine and Petruchio.	Shakspere
8—	Alexander the Great.	
	Poor Soldier.	
11—	Gamester	Moore
	Lyar	Foote
12—	Rivals.	
	Miss in her Teens	Garrick

the *Maryland Journal*, and the only notice of the actors that I have been able to find was a paragraph printed in the *Pennsylvania Journal*, in which it was said that Henry as *Beverly*, in the "Gamester," depicted the character in the most lively colors, after which, in the "Lyar," Hallam and Wignell afforded the laughter-loving sons of glee and mirth a most delicious banquet.

Mr. Heard was again heard from in April, 1786, when he was at Norfolk, Va., with a company of comedians, of which nothing is known beyond the fact that it was under his management.

On the same night that Hallam and Henry produced the "School for Scandal," at the new theatre in Baltimore, the tragedy of "Zara" was presented at the Market-house at Frederick, Md., by a company in regard to which history is silent. The entertainment concluded with "a little hornpipe by a little man, and a little epilogue by a little lady." The only name mentioned in connection with this company was that of Mrs. Tobine, to whose use, it was said, the money would be appropriated. There was a Mr. Tobine, it will be remembered, with Lindsay and Wall's company in 1782. Whether this was a local organization, or a company of strolling players, it is no longer possible to determine.

In the *Virginia Gazette*, of the 26th of August, 1786, it was said that Hallam and Henry had entered into articles with Mr. Quesnay for the privilege of giving theatrical entertainments in the hall of his Academy for four years, not to exceed two months in the year, the season to begin with the first day of the Richmond races. Mr. Quesnay was Alexander Quesnay, the dancing master, who was in Philadelphia in 1782. Mr. Quesnay assumed the entire cost of the building, which was new and was calculated to contain sixteen hundred

people, but he afterwards complained that some persons had charged that his Academy had been forgotten for the theatre. Hallam and Henry agreed on their part that the performances of the Old American Company in Virginia should be confined to Richmond. The Richmond theatre, erected in pursuance of this agreement, was opened with the "School for Scandal," October 10th, 1786. No list of the performances has been preserved beyond the fact that the bill for the 19th comprised "Alexander the Great" and the "Poor Soldier." On the 20th of October Mr. Henry advertised in the *Virginia Gazette* that he would attend every Monday morning at his office, in the house lately occupied by Mr. Dickson, to pay any demands against the Old American Company. The "School for Scandal" and "Love a la Mode" were played November 16th, 1786, but whether at Richmond or Annapolis, is uncertain. On the 21st of November, 1787, the "Merchant of Venice" and the "Vintner Trick'd" were given at the "New Theatre on Shockoe Hill." The title of the afterpiece indicates that the players were not the Old American Company, an assumption that is rendered certain by the fact that Hallam and Henry closed their second season in Baltimore on the 23d. There was, however, another company in Virginia at this time. "We hear from Petersburg," said the *Gazette* of October 10th, 1787, "that the new-emissioned company of comedians, under the old veteran, V——s, shortly intend to show new and old faces in a new stile, at the old theatre in this city.—And, however strange it may appear, 'tis said they are chiefly from Old and New England, and e'en part of the Old and New American Company." The facetious play upon the words old and new faces, Old and New England, and the Old and New American Company, affords no clew to the identity of the "newly-emissioned company of comedians," but it indicates that

Hallam and Henry were not without rivals in Virginia, if they returned to Richmond, in 1787. That they did return is not probable, notwithstanding there was a hiatus in their Baltimore season from early in October until late in November. Up to the close of October the Old American Company was at Annapolis. That they should have gone to Richmond before their return to Baltimore is therefore improbable.

During this early period of theatrical activity in the South the most successful effort toward the revival of the drama was made at Charleston, in 1786-7. The theatre built by Mr. Douglass in 1773 had either been demolished or turned to other uses, but, according to a paragraph in the New York *Independent Journal*, a new one, called Harmony Hall,¹ was built in the summer of 1786. The projector of this enterprise was Mr. Godwin, who had already resolved not to make Savannah his place of permanent abode. He seems to have found a "backer" for his Charleston enterprise, and he began the

LIST OF PERFORMANCES.

1786.

Sept. 27—	Venice Preserved	Otway
Oct. 10—	Bold Stroke for a Wife. Mrs. Centlivre	
	Elopement	Sheridan
24—	Spanish Fryar	Dryden
	Old Maid	Murphy

campaign with remarkable vigor. Beginning in September the season lasted until the close of March, but it does not appear to have been a very prosperous one. The

¹ HARMONY HALL.—(New York *Independent Journal*, August 5, 1786.)

We hear from Charleston, S. C., that a principal merchant of that city and a Mr. Goodwin, comedian, have leased a lot of land for five years and have erected a building called Harmony Hall, for the purpose of music meetings, dancing and theatrical amusements. It is situated in a spacious garden in the suburbs of the city. The boxes are 22 in

number, with a key to each box. The pit is very large and the theatrum and orchestra elegant and commodious. It was opened with a grand concert of music gratis for the satisfaction of the principal inhabitants, who wished to see it previous to the first night's exhibition. The above building has cost £500 sterling. Salaries from two to five guineas per week, and a benefit night every nine months is offered to good performers.

list of performances that I have been able to cull from the Charleston papers is, of course, far from complete, but it is sufficiently full to show the ambitious character of Godwin's management and to indicate the failure of his plans. Indeed, success must have been impossible from the outset. In a city where the "principal inhabitants" rush to see the house for nothing, they are not likely to pay afterwards to witness the performances that take place in it. In thus throwing away the receipts of his first night Mr. Godwin made a fatal mistake, for it is evident that the new theatre was his chief attraction. He was without a company of competent players to begin with, and when he at last secured a few people who had had some experience on the stage, it was too late to recover from the mistakes made in the beginning.

A BOLD STROKE FOR A WIFE.

Feignwell . . . Mr. Godwin
 Obadiah } . . . Mr. Kidd
 Periwinkle } . . . Mr. Kidd
 Sir Philip . . . Mr. Morris
 Sackbut . . . Mr. Burns
 Tradelove . . . Mr. Grey
 Mrs. Prim . . . Mrs. Kidd

The first productions of the season of which I have been able to procure casts were those of the 10th of October—the comedy, "A Bold Stroke for a

Oct. 31—Richard III Shakspere
 Vintner Trick'd Yarrow
 Nov. 6—Douglas Home Elopement.
 Dec. 5—Comic Mirror (Selections).
 12—Revenge Young Mock Doctor Fielding
 29—Douglas.
 Ghost Mrs. Centlivre
 1787.
 Jan. 10—Orphan Otway Divorce Jackman
 (Mr. McGrath's Benefit.)
 Feb. 15—Merchant of Venice . . . Shakspere Divorce.
 21—Romeo and Juliet . . . Shakspere Lying Valet Garrick
 (Smith and Shakespeare's Benefit.)
 Mar. 7—Constant Couple . . . Farquhar Lying Valet.
 (To pay salaries of Kidd and McGrath.)
 23—Gamester Moore Hob in the Well Cibber
 (A Private Benefit.)
 27—Countess of Salisbury . . . Hartson Miss in her Teens Garrick
 (Mrs. Godwin's Benefit.)
 28—West Indian Cumberland Tony Lumpkin in Town . O'Keefe
 (Benefit of a Lady Amateur.)

DUENNA.

Isaac Mendoza . Mr. Godwin
 Antonio Mr. Morris
 Sancho Mr. Lane
 Don Juan Mr. Kidd
 Margaretta . . . Mrs. Kidd

Wife," and the musical entertainment, the "Elopement," the latter, oddly enough, being Sheridan's "Duenna." In the comedy *Freeman* and *Simon Pure* were played by gentlemen and *Ann Lovely* by a lady; and a gentleman was *Carlos* and a lady *Louisa* in the opera. As Mr. Grey made his first appearance as *Tradeclove*, it may be assumed that all the others whose names are given had previously appeared in "Venice Preserved." Whether any of them were actors it is impossible to say. Their names continued to be printed for some weeks, and then disappeared from the advertisements. When "Richard III"

REVENGE.

Zanga Mr. Godwin
 Don Alonzo . . Mr. Kidd
 Don Carlos . . Mr. McGrath
 Alvarez . . . Mr. Cockburn
 Don Manuel . . Mr. Davis

was performed, a gentleman played *King Henry*, and "a new performer" was announced, but neither

MOCK DOCTOR.

Gregory . . . Mr. Godwin
 Sir Jasper . . Mr. McGrath
 Leander . . Mr. Cockburn
 Harry Mr. Lane
 Dorcas Mrs. Kidd

his part nor his name was given. In "Douglas," on the 6th of November, there was "a person for that night only" as *Lady Randolph*, with Mrs. Kidd as *Anna*. The "Comic Mirror," announced for the 5th of December, comprised scenes from the "Apprentice," the "Beaux' Stratagem" and the "Mock Doctor," a comic dance and a hornpipe. The next casts printed were those of the "Revenge" and the "Mock Doctor," in which the names of the performers were all new, except those of Mr. Godwin, Mr. and Mrs. Kidd and Mr. Lane. Of the new performers nothing is known. Mr. Cockburn was probably a Charlestonian, who played a few parts and disappeared. Mr. Davis had played *Hearty* in the "Reprisal," with the American Company, in 1774. Mr. McGrath was the only one of the three who was heard of afterwards. In the last decade of the last century he was the Tate Wilkinson of a theatrical circuit, extending from York in Penn-

sylvania to Yorktown in Virginia. McGrath must have been the "new performer" previously announced, and a professional actor, for he was accorded a benefit as early as the 10th of January, 1787, while the performance of 7th of March was advertised as "for the purpose of paying up the salaries of Mr. Kidd and Mr. McGrath."

Before the close of the year 1786 three members of the Baltimore company, Smith, Shakespeare and Atherton, who had probably formed part of Heard's forces, found their way to Charleston, where

DOUGLAS.

Norval Mr. Smith
Glenalvon Mr. Godwin
Lord Randolph . Mr. Shakespeare
Old Norval Mr. Kidd
First Officer . . . Mr. Atherton
Second Officer . . . Mr. Lane
Peasant Mr. Davis

they are first no-

GHOST.

ticed in "Douglas" and the
"Ghost," on the
29th of Decem-

Captain Constant . Mr. McGrath
Sir Jeffrey Mr. Smith
Trusty. Mr. Kidd
Clinch Mr. Atherton
Roger . . . Mr. Shakespeare

ber. At no time, however, was there any acquisition of actresses. In "Douglas" *Anna* was now taken "by the lady who performed *Maria*" on some previous occasion, and *Lady Randolph* was again played by the "person" who had previously appeared in that character. The *Anna* of the tragedy played *Belinda*

ROMEO AND JULIET.

Romeo Mr. Smith
Mercutio . . . Mr. Shakespeare
Benvolio } . . . Mr. McGrath
Paris } . . . Mr. McGrath
Friar Laurence } . Mr. Kidd
Tybalt } . . . Mr. Kidd
Capulet Mr. Atherton
Prince Mr. Solomon
Apothecary } . . . Mr. Lane
Peter } . . . Mr. Lane
Nurse Mr. Godwin
Lady Capulet . Mrs. Shakespeare
Juliet A Young Lady

in the farce, and still

LYING VALET.

another lady made
her first appearance
as *Dorothy*. None
of these *debutantes*
seems to have made

Gayless Mr. Smith
Sharp . . Mr. Shakespeare
Justice Guttle . . Mr. Kidd
Beau Trippet . Mr. McGrath
Cook Mr. Atherton
Melissa . . Mrs. Shakespeare
Kitty Pry *Juliet*

any marked success until the 20th of February, when "Romeo and Juliet" was presented for the benefit of Smith and Shakespeare. On this occasion the heroine was played by "a young lady

for her amusement," *Juliet* also appearing as *Kitty Pry* in the farce. The lady who played *Juliet* was frequently announced for other parts during the few weeks that remained of the season — as

GAMESTER.

Beverly . . . Mr. Godwin
Stukely . . . Mr. McGrath
Lewson . . . Mr. Smith
Jarvis } . Mr. Shakespeare
Bates } . Mr. McGrath
Dawson . . . Mr. Atherton
Charlotte . Mrs. Shakespeare
Mrs. Beverly . . . *Juliet*

Lady Jonquil in "Tony Lumpkin in Town," for her own benefit on the last night. For the three performances that remain to be

COUNTESS OF SALISBURY.

Alwin . . . Mr. Godwin
Raymond . . Mr. Smith
Grey . . . Mr. McGrath
Morton . Mr. Shakespeare
Leroches . Mr. Atherton
Ela *Juliet*

prised the "Gamester" and "Hob in the Well" as the bill. On the 27th, advertised as Mrs. Godwin's night, the play was the "Countess

WEST INDIAN.

Belcour Mr. Smith
Major O'Flaherty . Mr. Godwin
Louisa Dudley . Mrs. Shakespeare
Lady Rusport *Juliet*

Biddy in the farce, she announced that she placed her humble hopes of a good benefit on her being a native of Charleston, not on any theatrical merit. She seems to have been Godwin's second wife, the

Mrs. Beverly in the

"Gamester," as *Ela* in the "Countess of Salisbury," for Mrs. Godwin's benefit, and as *Lady Rusport* in the "West Indian," and

HOB IN THE WELL.

Testy . . . Mr. Shakespeare
Friendly . . . Mr. Smith
Old Hob . . . Mr. Solomon
Young Hob . . Mr. Godwin
Dick . . . Mr. Atherton
Roger . . . Mr. Davis
Hob's Wife . . Mr. McGrath
Betty . . Mrs. Shakespeare

noticed, the casts of both plays and farces have been preserved. The first of these, announced as "a private benefit" for the 23d of March, com-

MISS IN HER TEENS.

Fribble . . . Mr. Godwin
Flash Mr. Smith
Capt. Loveit . Mr. McGrath
Puff . . . Mr. Shakespeare
Miss Biddy . . Mrs. Godwin
Tag *Juliet*

of Salisbury," and the farce, "Miss in her Teens." Although Mrs. Godwin played *Miss*

TONY LUMPKIN IN TOWN.

Mr. Jonquil . . Mr. Godwin
Tony . . . Mr. Shakespeare
Saunders . Mrs. Shakespeare
Lady Jonquil *Juliet*

first Mrs. Godwin having died at Savannah more than a year before. Only partial casts of the "West Indian" and "Tony Lumpkin in Town," which comprised the closing bill, were given. Who the lady was that played *Juliet* (and she seems to have been the most successful of Mr. Godwin's *debutantes*), it is, of course, impossible to say. From the beginning to the end of the season Mr. Godwin's company presents the anomaly of a company without actresses. The only ladies named in the casts were Mrs. Shakespeare and Mrs. Godwin, and they were merely amateurs with names, instead of being nameless amateurs. It may be assumed that under the circumstances Harmony Hall was rather a palace of discord. When the Charleston theatre finally closed on the 28th of March, 1787, it seems to have remained closed for a long time. The enterprise failed through the inefficiency of the management and the indifference of the public.

In the summer of 1788 the Kenna family made a Southern tour, playing at Newbern, North Carolina, in June, and at Wilmington in July. It would not, perhaps, be profitable to follow their wanderings, even if that was possible.

CHAPTER XVI.

THE AMERICAN COMPANY, 1787.

A BRIEF SEASON AT THE SOUTHWARK THEATRE—ENGAGEMENT IN NEW YORK—OPERA IN PHILADELPHIA DURING THE SITTINGS OF THE CONVENTION—THE BALTIMORE SEASON—WORK OF THE YEAR.

DURING the year 1787 the old American Company performed almost continuously in Philadelphia, New York, Baltimore and Annapolis. After they left Richmond, late in the autumn of 1786, I find no traces of the comedians until they reached Philadelphia in January, 1787. The second season at the Southwark Theatre after the Revolution was advertised to open on the 8th. The opening, however, was postponed till the 12th, and then again till the 15th. The first announcement which was printed in the *Pennsylvania Packet* on the 5th was in the usual form of disguise—a concert of music and lectures. The delay was owing to the badness of the roads, in consequence of which part of the scenery necessary for the pantomime did not arrive until the 11th. It was promised, however, that on the last-mentioned date it would appear with an accuracy and brilliancy that it was hoped would recommend it to a judicious and indulgent public. This season was announced for six nights only, but it extended over two weeks. The “concert” consisted of a rondeau by Mr. Phile, Fisher’s minuet on the clarionet, by Mr. Wolfe, and songs by Woolls and Harper. The “lectures” were, of course, parts of plays

or farces. The pantomime, "Robinson Crusoe," was given for the second time on the 17th of January, together with Hippesley's "Drunken Man." For the 19th the entertainment consisted of the overture to "Rosina," and a pantomime called "Harlequin's Frolic." By the word overture, it is probable the whole of Mrs. Brooke's comic opera was meant. On the 22d came "Harlequin in the Moon," another new pantomime, and a musical entertainment called "Darby and Patrick," with (by particular desire) the overture to the "Poor Soldier." It is probable this was the first production of O'Keefe's comic opera in Philadelphia. This bill was repeated on the 23d and for the benefit of the poor on the 24th. The favorite farce of the "Padlock" was included in the bill for the 26th, and O'Keefe's comedy, the "Agreeable Surprise," had its first production on the 27th. Kane O'Hara's burletta, "Midas," was given on the 29th, and the "Agreeable Surprise" repeated on the 30th. During the last week of the season, which closed on the 3d of February, performances were given every night. "Love in a Village" and "Harlequin's Frolic" comprised the bill for the 31st of January; "Love in a Village" and "Lethe" for the 1st of February; "Midas," "Harlequin's Frolic" and "Darby and Patrick" for the 2d, and a prologue in the character of an impoverished bard, the "Padlock," the "Flitch of Bacon" and the favorite recitation, "Bucks Have at Ye

ADVERTISEMENT.

At the THEATRE in SOUTH STREET,
On MONDAY next, the Eighth Instant, will
be performed,
A CONCERT OF MUSIC,
Vocal and Instrumental;

The particulars of which will be expressed
in the bills for the day. Between the several
parts of the Concert will be delivered

LECTURES,
Moral and Entertaining.

The whole to conclude with the grand
Pantomimical Finale, in two acts, called
ROBINSON CRUSOE;
Or, Harlequin Friday.

In Act First a Dance of Savages, with the
original Music, Overture and Accompani-
ment. Dresses, Scenery, Machinery and
other Decorations entirely new.

All," for the 3d. There was a desire to have the "School for Scandal" played this season, but the management declined to bring it forward, on the ground that in the existing situation of the theatre it was impossible to comply with the request. It may be deduced from all this that during their brief season in Philadelphia at this time Hallam and Henry were feeling their way, trying to ascertain how far and in what manner it was possible to evade the State law of prohibition.

The New York season opened on the 14th of February and lasted until the 8th of June. The list of performances is nearly complete,

LIST OF PERFORMANCES.

1787.

- | | |
|------|------------------------------------|
| Feb. | 14—Provoked Husband . . . Vanbrugh |
| | Miss in her Teens . . . Garrick |
| 16— | West Indian Cumberland |
| | Flitch of Bacon Bate |
| 21— | School for Scandal . . . Sheridan |
| | Poor Soldier O'Keefe |
| 23— | Countess of Salisbury . . Hartson |
| | Miss in her Teens. |
| | Isabella Southerne |
| 28— | Agreeable Surprise . . . O'Keefe |
| Mar. | 2—Beaux' Stratagem . . . Farquhar |
| | Rosina Mrs. Brooke |
| 7— | Hamlet Shakspere |
| | Midas O'Hara |
| 9— | Two Constantias. |
| | High Life Below Stairs . Townley |
| 12— | Cato Addison |
| 14— | She Stoops to Conquer . Goldsmith |
| | Padlock Bickerstaff |
| 16— | Richard III Shakspere |
| | Poor Soldier. |
| 21— | School for Scandal. |
| | Poor Soldier. |
| 23— | Jane Shore Rowe |
| | Widow's Vow Inchbald |
| 28— | Cymbeline Shakspere |
| | Agreeable Surprise. |
| 30— | Alexander the Great . . . Lee |

and the season was not without incident. There was no important change in the composition of the company, but opportunity was occasionally afforded for aspirants to make a first appearance. When the "West Indian" was presented on the 16th of February, Mrs. Giffard made her *debut* on the American stage as *Lady Rusport*. She was an English actress, but failed to make her mark in the United States. In "Cato" the part of *Scimpronius* was taken by a gentleman who became a subordinate member of the company as Mr. Smallwood. He failed to attain distinction in the profession. When the "Poor Soldier" was

presented in New York for the first time on the 21st of February, the character of *Bagatelle* gave great offense to the French sympathizers in that city. The Yankee was determined not to allow English caricature of his French allies on the American stage, and the managers consequently made such alterations in the part as they believed would render it inoffensive. The chief event of the season, however, was the production of the "Contrast," a comedy by Royall Tyler, on the 16th of April. Although this was not the first American play actually produced, it was long accorded this distinction. It was, however, the first American play that was successful in the theatrical meaning of the word, and so its consideration is worthy of a chapter to itself. Another piece, "May Day," a farce by the same author, followed, but it did not meet with the good fortune of the comedy. The farce was only a skit on what has lasted in

	Mar. 30—True-Born Irishman . . . Macklin
	April 11—Clandestine Marriage Garrick and Colman True-Born Irishman.
	13—West Indian Cumberland Love in a Camp O'Keefe
	18—Contrast Tyler Poor Soldier.
	20—Clandestine Marriage. Harlequin Frolics.
	25—Mourning Bride Congreve Lyar Foote
	27—Beaux' Stratagem. Harlequin Frolics.
May	2—Contrast. Deuce is in Him Colman
	4—Romeo and Juliet . . . Shakspere Agreeable Surprise.
	5—Contrast. Widow's Vow.
	7—Macbeth Shakspere Deaf Lover Pilon
	9—Belle's Stratagem . . Mrs. Cowley Love in a Camp.
	11—Jealous Wife Colman Harlequin's Invasion . . Garrick (Mr. Biddle's Benefit.)
	12—Contrast.
	16—Maid of the Mill . . . Bickerstaff Daphne and Amintor . Bickerstaff (Mr. Wooll's Benefit.)
	19—Recruiting Officer . . . Farquhar May Day Tyler (Mr. Wignell's Benefit.)
	23—All in the Wrong Murphy Devil to Pay Coffey (Mrs. Kenna's Benefit.)
	25—Busybody Mrs. Centlivre Register Office Reed (Mr. Harper's Benefit.)
	30—All in the Wrong. Padlock. (Mr. Hallam's Benefit.)
June	1—Duenna Sheridan Selima and Azor Collier (Mr. Henry's Benefit.)

June 6—	Fashionable Lover . Cumberland	
Author	Foote	
(Mr. Morris' Benefit.)		
8—All in the Wrong.		
Deserter	Dibdin	
(Mr. Hallam's Benefit.)		

parts in the newspapers, and only a few casts, or partial casts, have been preserved. Their only value is in indicating the efforts then making to strengthen the company. We find, for instance, that Mr. J. Kenna was accorded the important part of *Lingo*, in the "Agreeable Surprise," which Edwin had made so irresistible at the Haymarket, in London. Although Miss Storer played *Selima*, in "Selima and Azor," for Mr. Henry's benefit, she was set down in the bills as "a gentlewoman." Some idea is also afforded of the class of parts accorded to the Kennas and Mrs. Giffard. Whether any of these actors and actresses accompanied the company to Philadelphia is uncertain, but it is not likely, as the names of none of them appear in the Baltimore casts later in the year. Mrs. Kenna and Mrs. Giffard were prob-

New York to our day—the much-dreaded May-movings.

During this long engagement it was not customary to print the names of the actors and their parts in the newspapers, and only a few casts, or partial casts, have been preserved. Their only value is in indicating the efforts then making to strengthen the company. We find, for instance, that Mr. J. Kenna was accorded the important part of *Lingo*, in the "Agreeable Surprise," which Edwin had made so irresistible at the Haymarket, in London. Although Miss Storer played *Selima*, in "Selima and Azor," for Mr. Henry's benefit, she was set down in the bills as "a gentlewoman." Some idea is also afforded of the class of parts accorded to the Kennas and Mrs. Giffard. Whether any of these actors and actresses accompanied the company to Philadelphia is uncertain, but it is not likely, as the names of none of them appear in the Baltimore casts later in the year. Mrs. Kenna and Mrs. Giffard were prob-

PARTIAL CASTS.

Plays.

All in the Wrong.

Sir John Restless	Mr. Henry
Beverly	Mr. Hallam
Lady Restless	Mrs. Kenna
Belinda	Mrs. Morris

Cato.

Cato	Mr. Hallam
Sempronius	Mr. Smallwood
Marcia	Mrs. Morris

Fashionable Lover.

Augusta Aubrey	Mrs. Morris
--------------------------	-------------

Jane Shore.

Jane Shore	Mrs. Harper
Alicia	Mrs. Kenna

Farces.

Agreeable Surprise.

Sir Felix Friendly	Mr. Kenna
Lingo	Mr. J. Kenna
Compton	Mr. Woolls
Mrs. Cheshire	Mrs. Giffard
Laura	Mrs. Kenna
Cowslip	Miss Tuke

Author.

Cadwallader	Mr. Hallam
Mrs. Cadwallader	Mrs. Morris

Selima and Azor.

Azor	Mr. Henry
Leander	Mr. Harper

ably in the way of Mrs. Morris and Miss Storer, about to be announced as Mrs. Henry, and if Mr. J. Kenna had real merit as a comedian, he was in the way both of Mr. Hallam and Mr. Wignell.

At this time the theatrical field in America was the monopoly of the old American Company, and there was no disposition among the sharers in that organization to help in building up rivals, who might aspire to a share in the inheritance.

From New York the company made its way back to Philadelphia in June, where the Federal Convention was then in session.

AN ADDRESS.

Delivered by Mr. Hallam at the Theatre in Philadelphia, previously to an Entertainment performed June 25, 1787, for the benefit of the American Captives in Algiers.

In life's strange scenes what incidents arise
To wound the virtuous and confound the wise;
From public guile, what private sorrow springs,
What devastation from the state of kings!
The shame of nations and the source of tears,
Behold! the barbarous triumphs of Algiers:
See Christian blood bedew the burning plains,
And friends to freedom languishing in chains!
See mighty Europe crouches to the law,
And one bold pirate keeps the world in awe!

In days of yore, with pious frenzy fraught,
On Palestine's pain'd field what myriads fought!
There rival monarchs partial views despise,
Glory their passion and a tomb their prize.
Our modern system, fatally refin'd,
Corrupts the generous ardor of mankind,
And jealous nations, with the Turk allied,
Resign their virtue and desert their pride.

Those veterans, perhaps, whose patriot toil
Gave independence to their native soil,
Lost in the sad vicissitude of fate,

Fatima	Miss Tuke
Selima	Miss Storer

True-Born Irishman.

Count Mushroom	Mr. Wignell
Counsellor Hampton	Mr. Harper
Murrough O'Dogherty	Mr. Henry
Mrs. Diggory	Mrs. Morris
Lady Bab Frightful	Mrs. Giffard

This second season in Philadelphia, in 1787, began on the 25th of June and lasted until the 4th of August. The opening performance was for the benefit of the American captives in Algiers, Mr. Hallam speaking an original address in verse suitable to the occasion. The advertisements this season were headed "Spectaculum Vitæ," and the Southwark Theatre was

Call on their country to repay the debt.
 Perhaps some father shakes the pond'rous chain,
 His wretched offspring left to want and pain;
 Whence are those groans, and whence that plaintive cry,
 Oh! speed your bounty or a wife must die!
 And mark! where heavenly charity appears,
 Corrects our errors and dispels our fears;
 Through the dark dungeon spreads a kindly ray,
 And shields her Christian vot'ries from dismay,
 With savage pow'r the glitt'ring bribe succeeds,
 And freedom from benevolence proceeds.
 "When all our earthly bliss shall pass away,
 This globe dissolve, and nature's self decay;
 When guilt shall at impending judgment start,
 And keen affliction wound the hard of heart;
 Then white-rob'd charity her friends shall cheer,
 And pay with interest what they lent her here!"
 Ye sons of liberty attend the theme!
 Indulge your feelings and assert your fame;
 Let sad experience point the bondsman's woe,
 And still be blessed while blessings you bestow.

called the Opera House, Southwark. The purpose evidently was to evade the law. Not only was the theatre called the opera-house, but musical comedy and farce were announced as opera, while a play was never called a play. The legal assumption must have been that opera was not included in the prohibi-

ADVERTISEMENT.

Spectaculum Vitæ.

At the Opera House, Southwark,
 For the Relief of our Fellow Citizens En-
 slaved at Algiers,
 On Monday next will be performed
 A Concert,

Vocal and Instrumental.

In the First Part of which will be introduced,

THE GRATEFUL WARD;

Or, the *Pupil in Love*

And in the Second Part will be presented the
 Musical Entertainment of the

POOR SOLDIER,

With the original overture, accompaniments,
 songs and new scenery.

A Poetical Address, composed for the
 occasion, will be delivered at the opening of
 the entertainment, and the whole will con-
 clude with an elegant vaudeville.

N. B.—The managers of this entertain-

ment, solicitous of contributing toward the relief of the unfortunate American captives in Algiers, have cheerfully complied with the request of many respectable citizens upon this occasion, and having diligently endeavored to render the Opera House as cool as commodious, they purpose stopping a fortnight in this city on their way to Baltimore. During this short stay they hope to merit and receive the patronage and approbation of the public.

The doors will be opened at half-past 6 o'clock and the concert to begin precisely at half-past 7.

* * Tickets to be purchased at Mr. Bradford's book-store, in Fourth street, and Places for the boxes to be taken at the theatre from 10 o'clock till 1 o'clock in the morning. Ladies and gentlemen are requested to send their servants in time to keep their boxes.

Box, 7s. 6d.; pit, 5s.; gallery, 3s. 9d.

tion. Some of these disguises at this day are unintelligible, as, for instance that of the "Grateful Ward," and in consequence it is difficult to make up a correct list of the performances. Among the operatic pieces announced by name was Sheridan's "Duenna." "No opera," it was said of this piece in the advertisements, "that has ever been brought forward has been received with such uncommon marks of approbation, not only during its first run in Covent Garden, but to this day, when it always commands a full house and excites such pleasing remembrance as will render it a lasting entertainment to all ranks of people." It was given with the original overture, accompaniment, songs, etc., "by permission of the Patentee of Covent Garden Theatre." Thomson's play, apart from its disguised title, was described as a "moral poem," "Jane Shore" as a tale and "Hamlet" as "a moral and instructive tale" as "exemplified in the history of the Prince of Denmark." The production of

LIST OF PERFORMANCES.

1787.

June 25	—The Grateful Ward. Poor Soldier O'Keefe
	27—Love in a Village . . . Bickerstaff
	29—Rosina; or, The Reapers, Mrs. Brooke
	The Fairies; or, Daphne and Amintor Bickerstaff
July 3	Duenna Sheridan
	5—Grateful Ward. Love in a Camp; or Patrick in Prussia O'Keefe
	7—Duenna.
	10—Detection; or Servants in an Uproar Townley (High Life Below Stairs.) Love in a Camp.
	11—The Deserter Dibdin Darby and Patrick.
	14—Tempest Dryden Neptune and Amphitrite.
	17—Tempest. Neptune and Amphitrite. Office for Hiring Servants . Reed (Register Office.)
	19—Lecture on the Vice of Gam- ing Moore (Gamester.)
	21—The Crusade; or, the Gen- erous Sultan . . . Thompson (Edward and Eleanor.)
	23—Penitent Wife; or, Fatal Indis- cretion Rowe (Jane Shore.) Register Office.
	25—Filial Piety Shakspere (Hamlet.) Lethe Garrick
	26—Gamester. High Life Below Stairs.

July 28—	Selima and Azor; or, The Power of Enchantment . . . Arne (Artaxerxes.)
	Modern Lovers; or, Generosity Rewarded . . . Bickerstaff (Lionel and Clarissa.)
30—	The Pernicious Vice of Scandal . . . Sheridan (School for Scandal.)
Aug. 4—	The Generous American, Cumberland (West Indian.)
	Padlock . . . Bickerstaff

said: "It contains more capital songs than any musical entertainment ever given this side of the Atlantic." One of the most interesting advertisements of the season was that of the "School for Scandal" in its disguised form. What is especially odd in this connection is that such disguises as those contained in this advertisement of Sheridan's masterpiece should have been necessary in the city where the Constitution of the United States was framed, at the time the Constitutional Convention was in session, with Washington in the chair.

One of the most interesting facts connected with the history of this brief season at the Southwark Theatre was the presence of General Washington at three of the performances. The evidence of this is contained in the diary he kept during the Federal Convention, now in the library of Congress. In this diary Washington first speaks of

"Hamlet" was postponed, owing to the illness of Mr. Morris. Bradford's *Journal* announced, previous to the production of "Love in a Village," that the principal part would be sung "by the most capital singer on this side of the Atlantic," and of the piece described as "Modern Lovers" the managers

SCHOOL FOR SCANDAL.

Positively Last Week of Performance
SPECTACULUM VITÆ.
At the Opera House, in Southwark, This Evening, the 30th of July, will be Performed

A CONCERT;

Between the Parts of the Concert will be introduced a COMIC LECTURE in five parts on the

PERNICOUS VICE OF SCANDAL.

By particular desire—The original prologue to the

SCHOOL FOR SCANDAL,

Written by R. B. Sheridan, esquire, Author of the Duenna, Rivals, Critic, &c.

going to the play on the 10th of July. "High Life Below Stairs" and "Love in a Camp," the sequel to the "Poor Soldier," were given. This must have been the first time Washington ever saw O'Keefe's farce, whose opera became a great favorite with him. Washington was also at the play on the 14th and the 21st of July. On the former occasion he witnessed a production of Dryden's version of the "Tempest" and the interlude of "Neptune and Amphitrite," and on the latter Thomson's prohibited tragedy, "Edward and Eleanora." Although Washington writes on two occasions that he "went to the play in the afternoon," the performances this season did not begin till 8 o'clock, this hour in the evening being then adopted for the first time in the history of the American theatre. As a matter of course the newspapers of that time took no notice of the presence of the father of his country at the play-house. Although this engagement was advertised as for a fortnight only, it extended over six weeks.

After the Southwark Theatre closed, the company went to Baltimore, where a summer season was begun on the 27th of August. In October the comedians went to Annapolis, returning to Baltimore in November, where the engagement closed on the 23d. No new pieces were produced, the list of performances comprising only the familiar productions of the company. The custom of printing the casts in the newspaper advertisements was resumed, however, and so we may arrive at a proximate

LIST OF PERFORMANCES.

1787.

Aug.	27	—Gamester	Moore
		Poor Soldier	O'Keefe
	31	—Love in a Village . . .	Bickerstaff
		Register Office	Reed
Sept.	5	—Duenna	Sheridan
		Love a la Mode	Macklin
	7	—Busybody	Mrs. Centlivre
		Love in a Camp	O'Keefe
	14	—Tempest	Dryden
		Neptune and Amphitrite.	
		Register Office.	
	23	—Hamlet	Shakspere
		Robinson Crusoe . . .	Sheridan
Oct.	5	—Duenna.	
		Guardian	Garrick

Oct. 12—Contrast Tyler
 Nov. 23—She Stoops to Conquer . Goldsmith
 True-Born Irishman . . Macklin

knowledge of the manner in which the parts were allotted during the year. In the "Gamester" there

was no change except that no mention was made of *Lucy*, previously played by Miss Tuke. Macklin's "Love a la Mode" was also given without change. Casts of "Love in a Village" and the "Busybody," the "Register Office" and the "Guardian" were now printed for the

LOVE IN A VILLAGE.

Young Meadows . Mr. Harper
 Justice Woodcock . Mr. Morris
 Hodge Mr. Wignell
 Sir William . . . Mr. Biddle
 Hawthorn . . . Mr. Woolls
 Lucinda . . . Mrs. Morris
 Deborah Woodcock . Mrs. Harper
 Rosetta . . . Mrs. Henry

first time since
 the return of the
 company. In
 "Love in a Vil-
 lage" Mrs. Hen-
 ry made her first
 appearance in

BUSYBODY.

Marplot Mr. Wignell
 Sir Francis . . . Mr. Heard
 Sir George Airy . Mr. Henry
 Charles . . . Mr. Harper
 Sir Jealous Traffic . Mr. Biddle
 Whisper . . . Mr. Woolls
 Isabinda . . . Mrs. Henry
 Patch . . . Mrs. Harper
 Miranda . . . Mrs. Morris

Baltimore as *Rosetta*. This is the first mention I have been able to find of Maria Storer as Henry's wife. In the "Busybody" Mr. Heard

REGISTER OFFICE

Capt. Le Brush . Mr. Harper
 Scotsman . . . Mr. Biddle
 Gulwell . . Mr. McPherson
 Williams . . . Mr. Woolls
 Irishman . . . Mr. Henry

made his first
 appearance as a
 member of the
 old American
 Company as *Sir*

GUARDIAN.

Guardian . . . Mr. Hallam
 Sir Charles Clackit . Mr. Morris
 Young Clackit . Mr. Wignell
 Lucy . . . Mrs. Harper
 Harriet . . . Mrs. Morris

Francis Gripe, a fact that was duly recorded in the bills. Besides these, the only new name in the casts was Mr. McPherson as *Gulwell* in the "Register Office." While the company was in New York in 1785-6, partial casts of "Hamlet" and the "Tempest" were printed, but they were now given in full. They show that Heard and McPherson were permanent members of the company and that Miss Tuke had been replaced by Mrs. Henry. That Miss Tuke's absence from Balti-

more at this time was only temporary and by arrangement, in order to afford the ladies of the company periods of repose, is apparent

HAMLET.

Hamlet	Mr. Hallam
Ghost }	Mr. Wignell
Laertes }	Mr. Wignell
King	Mr. Heard
Polonius	Mr. Morris
Horatio	Mr. Harper
Rosencrantz	Mr. Woolls
Guildenstern	Mr. McPherson
Osrice	Mr. Biddle
Queen	Mrs. Harper
Ophelia	Mrs. Morris

Miss Tuke's name at this time was due to the death of the elder of the Tuke's sisters; but in that case it is singular that the elder Miss Tuke, after considerable stage experience, was only accorded the part of *Jenny* in the "Contrast" in New York in 1787, while the younger, almost without experience, was given *Letitia* at Baltimore in 1788.

Among the pieces played in Baltimore for the first time we have casts of two, Sheridan's "Duenna" and O'Keefe's "Love in a

DUENNA.

Don Ferdinand	Mr. Harper
Don Antonio	Mr. Woolls
Jerome	Mr. Biddle
Carlos	Mr. Hallam
Isaac Mendoza	Mr. Wignell
Lopez	Mr. Morris
Duenna	Mrs. Harper
Donna Louisa	Mrs. Morris
Donna Clara	Mrs. Henry

first of June. The Baltimore cast was no doubt identical, or nearly so, with those of New York and Philadelphia. This piece was such a happy mixture of genuine humor and musical excellence that its suc-

from the fact

that Mrs. Henry
was absent in
1788, being in
turn replaced by
Miss Tuke. It
may be that the
disappearance of

TEMPEST.

Prospero	Mr. Wignell
Hippolito	Mr. Harper
Alonzo	Mr. Heard
Gonzalo	Mr. McPherson
Stephano	Mr. Morris
Ventoso	Mr. Woolls
Trinculo	Mr. Biddle
Caliban	Mr. Henry
Ferdinand	Mr. Hallam
Ariel	Mrs. Henry
Miranda	Mrs. Harper
Dorinda	Mrs. Morris

LOVE IN A CAMP.

Darby	Mr. Wignell
Father Luke	Mr. Henry
Quiz	Mr. Biddle
Hussar	Mr. Woolls
Captain Patrick	Mr. Harper
Flora	Mrs. Harper
Norah	Mrs. Morris

for Mr. Henry's benefit in New York on the

cess on the English stage was second only to that of the "Beggar's Opera." O'Keefe's musical farce, "Love in a Camp," was a sequel to his "Poor Soldier." It was acted at Covent Garden in 1785 with much applause, but it never attained the popularity of the "Poor Soldier" on either side of the Atlantic. Edwin was the original *Darby* and Johnstone the *Captain Patrick*, who was now in the Prussian service, *Darby* also with much improbability having become a Prussian soldier.

The only allusion to the business of the company during the year that I have found was in a communication printed in the *Pennsylvania Journal*, in which "Civis" says that he was at the opera on Monday night—the opening night—and was sorry to see so thin a house. Many people, he said, were prevented from going for fear of being overheated, but from the methods taken of ventilating the theatre he declared it was the coolest building in Philadelphia. That Mrs. Henry sang *Rosetta* in "Love in a Village" on the following evening at the Southwark Theatre may be assumed from the *Journal's* assurance that the principal part would be performed by the "most capital singer on this side of the Atlantic."

CHAPTER XVII.

"THE CONTRAST."

THE FIRST AMERICAN COMEDY—ITS HISTORY—EXTRACTS FROM THE PLAY—AN ESTIMATE OF ITS MERITS—PUBLISHED BY WIGNELL AND PIRATED BY STROLLING PLAYERS—ROYALL TYLER, THE AUTHOR.

ROYALL TYLER'S comedy, the "Contrast," although it was not the first American play actually produced, as has generally been claimed for it, was the first to meet with a favorable reception. After its initial performance at the John Street Theatre, New York, in 1787, it was presented five times in rapid succession, once for the benefit of the sufferers by the fire in Boston. This was unusual at that time, only the most popular pieces warranting as many repetitions in a season. Nor was the "Contrast" quickly forgotten. When Dunlap returned to New York at the end of the summer, after his three years' sojourn in London, its success was still the talk of the town, and he says the praises bestowed upon it were the incentive to the composition of his own first comedy. These praises were in the main due to the fact that the "Contrast" was an American production, for the comedy possessed little genuine merit. The piece was almost without plot and entirely lacking in incident. The action, such as it was, consisted of conversations for the most part between two persons, the characters in the piece seldom meeting on the stage except in

pairs. There were no "situations." All this is not surprising when it is remembered that the author of this comedy had never seen a play performed until a day or two before he began to write it. Besides, it was written within the brief period of three weeks and produced almost as soon as written. It may be said, therefore, that while its merits could not be great, its success was fully equal to its merits.

The author of the "Contrast" was born in Boston, July 18th, 1758. He was educated at the Boston Latin School and was graduated from Harvard in 1776. Young Tyler served on the staff of Major-General Lincoln during the Revolution, attaining the rank of major. He was also associated with General Lincoln in the suppression of Shay's rebellion in Western Massachusetts. It was in connection with the latter service that he was led to visit New York early in 1787. To the young soldier the theatre proved very attractive, and after seeing the "School for Scandal" and the "Poor Soldier," the impulse to write an American comedy was irresistible.

When the "Contrast" was advertised for production the name of the author was withheld, the play being announced simply as by a

THE CONTRAST—*Original Cast.*

Colonel Manly	Mr. Henry
Dimple	Mr. Hallam
Van Rough	Mr. Morris
Jessamy	Mr. Harper
Jonathan	Mr. Wignell
Charlotte	Mrs. Morris
Maria	Mrs. Harper
Letitia	Mrs. Kenna
Jenny	Miss Tuke

citizen of the United States. The cast included all the leading members of the company, Hallam and Henry playing the rival lovers, and Wignell being the *Jonathan*, the first stage Yankee. Wignell's role was the only part in the piece that

admitted anything like dramatic treatment. *Colonel Manly* was a most insufferable prig. *Dimple* was intended as his contrast and the villain of the piece, but he was a singularly colorless rascal. *Jessamy*,

Dimple's servant, was a weak copy of his master. Even *Jonathan* was only interesting as an awkward Yankee, speaking the New England dialect of the time. The ladies were only so many actresses speaking the lines the author had provided, the character of each being deduced not from what she did, but what she said. Indeed, there was only one situation in the whole play that admitted of anything like action, and that was the last scene of the last act.

According to the prologue, recited by Mr. Wignell, which was not from Major Tyler's pen, but was ascribed to a young gentleman of New York, the dramatist's theme was the fashions or follies of the gay circles of that city. This shows the usefulness of prologues, for in the play itself there is no proof of the distinctively New York character of the comedy. When the curtain rose it was upon an interior that had often been a London apartment, and Mrs. Morris and Mrs. Kenna were discovered as in their own proper persons, the only sign of their characters being in the fact that they called each other *Lettitia* and *Charlotte*. In this

PROLOGUE.

Exult each patriot heart!—this night is shown
A piece which we may fairly call our own;
Where the proud titles of "My Lord!" "Your Grace!"
To humble Mr. and plain Sir give place.
Our author pictures not from foreign climes
The fashions or the follies of the times;
But has confin'd the subject of his work
To the gay scenes—the circles of New York.
On native themes his Muse displays her powers;
If our the faults, the virtues too are ours.
Why should our thoughts to distant countries roam,
When each refinement may be found at home?
Who travels now to ape the rich or great,
To deck an equipage and roll in state;
To court the graces, or to dance with ease,
Or by hypocrisy to try to please?
Our free-born ancestors such arts despis'd;
Genuine sincerity alone they priz'd;
Their minds, with honest emulation fir'd,
To solid good, not ornament aspir'd;
Or, if ambition roused a bolder flame,
Stern virtue thrrove, where indolence was shame.

But modern youths, with imitative sense,
Deem taste in dress the proof of excellence;
And spurn the meanness of your homespun arts,
Since homespun habits would obscure their parts;
Whilst all, which aims at splendor and parade,
Must come from Europe and be ready made.
Strange! we should thus our native worth disclaim,

And check the progress of our rising fame.
 Yet one, whilst imitation bears the sway,
 Aspires to nobler heights, and leads the way.
 Be rous'd, my friends! his bold example view;
 Let your own bards be proud to copy you!
 Should rigid critics reprobate our play,
 At least the patriotic heart will say,
 "Glorious our fall, since in a noble cause,
 The bold attempt alone demands applause."
 Still may the wisdom of the Comic Muse
 Exalt your merits or your faults accuse.
 But think not 'tis her aim to be severe—
 We all are mortals, and as mortals err.
 If candor pleases, we are truly blest;
 Vice trembles when compell'd to stand confess'd.
 Let not light censure on your faults offend,
 Which aims not to expose them, but amend.
 Thus does our author to your candor trust,
 Conscious, the free are generous as just.

the first, a dialogue, the only difference being that Mrs. Harper and Mr. Morris converse, instead of Mrs. Morris and Mrs. Kenna, *Maria* showing her unwillingness to marry *Dimple*, upon which her father insists. In the second act, the greater part of the first scene is another dialogue between Mrs. Morris and Mrs. Kenna, but Mr. Hallam as *Colonel Manly* comes on before its close and bores the ladies, as he must have bored the audience, with his stilted speeches. According to his sister, *Charlotte*, "his conversation is like a rich, old-fashioned brocade—it will stand alone; every sentence is a sentiment." This act closes with a street conversation between *Jessamy*, who is *Dimple's* servant, and *Jonathan*, who describes himself as *Manly's* "waiter." It is not until the beginning of the third act that Henry, as *Dimple*, is "discovered at his toilet, reading." Up to this time he has been the subject of conversation only. *Letitia* has said that his real name was *Van Dumpling*, but that he changed it to *Dimple* when he "went to England to see the world and rub off a little of the patroon rust." He

scene the ladies do nothing but talk. Their conversation is of dress and the beaux, fashion and gossip. *Charlotte* speaks of dangling over the Battery with *Billy Dimple*, and *Letitia* says that *Dimple* and *Maria* are soon to be married, but neither of the lovers is introduced. The second scene, which closes the act, is like

comes back what at this day would be called an Anglo-American dude, with all the vices of the English aristocracy and no virtues of his own. Mr. Morris, as *Van Rough*, has insisted that his daughter shall marry *Dimple*, saying, "An't you going to be married to a young man of great fortune—an't you going to have the quit-rent of twenty miles square?" but Mr. Henry at once proceeds to let the audience know that he has been ruined by his gambling debts in England. He resolves that he must break with *Maria*, marry *Letitia* for her money, and as for *Charlotte*, he says, "why *Charlotte* must be a companion to my wife." *Dimple* then gives his servant two letters, one for each of the ladies, *Letitia* and *Charlotte*, and, being informed by *Jessamy* of the presence of the Yankee colonel, goes out to meet *Manly* on the Mall, as if by accident, makes his acquaintance and gains his confidence. After Henry's exit Harper introduces Wignell to Miss Tuke, and the best dialogue in the comedy occurs between *Jonathan* and *Jenny*. This conversation is descriptive of the play-house and of *Jonathan's* visit to the play, but while it shows some humor, it has no relation to the plot of the piece. Its only purpose was to bring the "down-easter" upon the stage and afford amusement by his peculiarities of speech and manner. This character was something entirely new, and so the part proved a very

A SPECIMEN DIALOGUE.

Jenny—So, Mr. Jonathan, I hear you were at the play last night.

Jon.—At the play! Why, do you think I went to the devil's drawing room?

Jenny—The devil's drawing room?

Jon.—Yes; why, an't cards and dice the devil's device, and the play-house the shop where the devil hangs out the vanities of the world upon the tenter-hooks of temptation? I believe you have not heard how they were acting the old boy one night, and the wicked one came among them, sure enough, and went right off in a storm, and carried one quarter of the play-house with him. Oh, no, no, no! you won't catch me at a play-house, I warrant you.

Jenny—Well, Mr. Jonathan, though I don't scruple your veracity, I have some reason for believing you were there; pray, where were you about six o'clock?

Jon.—Why, I went to see one Mr. Morrison, the *hocus pocus* man; they said as how he could eat a case knife.

Jenny—Well, and how did you find the place?

Jon.—As I was going about here and there, to and again, to find it, I saw a great crowd of folks going into a long entry that had lanterns over the door; so I asked a man whether that was not the place where they played *hocus pocus*? He was a very civil, kind man, though he did speak like the Hessians; he lifted up his eyes and said, “They play *hocus pocus* tricks enough there, Got knows, mine friend.”

Jenny—Well—

Jon.—So I went right in, and they showed me away, clean up to the garret, just like a meeting-house gallery. And so I saw a power of topping folks, all sitting round in little cabbins, just like father's corn-cribs; and there was such a squeaking with the fiddles, and such a tarnation blaze with the lights, my head was near turned. At last the people that sat near me set up such a hissing—hiss—like so many mad cats; and then they went thump, thump, thump, just like our Peleg threshing wheat, and stamp'd away just like the nation; and called out for one Mr. Langolee—I suppose he helps act the tricks.

Jenny—Well, and what did you do all this time?

Jon.—Gor, I—I liked the fun, and so I thump't away and hiss'd as lustily as the best of 'em. One sailor-looking man that sat by me, seeing me stamp, and knowing I was a cute fellow, because I could make a roaring noise, clapt me on the shoulder and said, “You are d——d hearty cock, smite my timbers!” I told him so I was, but I thought he need not swear so, and make use of such naughty words.

Jessamy—The savage!—Well, did you see the man with his tricks?

Jon.—Why, I vow, as I was looking out for him, they lift'd up a great green cloth and let us look right into the next neighbor's house. Have you a good many houses in New York made so in that 'ere way?

acceptable one to Mr. Wignell, who was thus afforded the honor of creating the “stage Yankee.” Before the scene closes *Jonathan* is allowed an opportunity to act in an awkward attempt to kiss *Jenny*, but even Wignell's role, for the most part, consisted of talk. When *Jenny* finally goes off “in a swinging passion,” *Jonathan* reaches the conclusion that if that is the way city ladies act, he would prefer his Tabitha with her twenty acres of rock, Bible and cow and “a little peacable bundling.” The third act closes with a short conversation between Hallam and Henry, when they meet on the Mall. The results of all these conversations are, that *Maria* discovers she is in love with *Manly*, that *Dimple's* perfidy is exposed, and that *Van Rough* consents to the marriage of his daughter to the Yankee colonel when he ascertains that old *Van Dumpling's* son is penniless. The only bit of action in the comedy, aside from *Jonathan's*

attempt to kiss *Jenny*, is in the last scene of the last act, when the rivals draw their swords. But even in this scene the characters are not all on the stage simultaneously, *Dimple* making his exit before the fall of the curtain, and *Maria* not entering until he departs. Thus it will be seen that every law of dramatic construction was violated, the piece betraying in every scene the author's want of familiarity with theatrical methods. Dunlap says the comedy "was coldly received in the closet," but that the part of *Jonathan*, "in the hands of a favorite performer, was relished by an audience gratified by the appearance of home manufacture—a feeling which was soon exchanged for a most discouraging predilection for foreign articles and contempt for every home-made literary effort." At this day exactly the contrary of this is true. The "Contrast" would not be endurable as an acting play, but it can

Jenny—Not many; but did you see the family?

Jon.—Yes, swamp it, I see'd the family.

Jenny—Well, and how did you like them?

Jon.—Why, I vow, they were pretty much like other families; there was a poor, good-natured curse of a husband and a sad ranti-pole of a wife.

Jenny—Did you see no other folks?

Jon.—Yes. There was one youngster; they called him Mr. Joseph; he talked as sober and as pious as a minister; but, like some ministers that I know, he was a sly tike in his heart for all that. He was going to ask a young woman to spark it with him, and—the Lord have mercy on my soul—she was another man's wife.

Jessamy—The Wabash!

Jenny—And did you see any more folks?

Jon.—Why, they came on as thick as mustard. For my part I thought the house was haunted. There was a soldier fellow, who talked about his row de dow, dow, and courted a young woman; but of all the cute folks I saw, I liked one little fellow—

Jenny—Aye! who was he?

Jon.—Why, he had red hair, and a little, round, plump face like mine, only not altogether so handsome. His name was—Darby; that was his baptising name; his other name I forgot. Oh, it was Wig—Wag—Wagall,—Darby Wagall,—pray, do you know him? —I should like to take a sling with him, or a drap of cyder with a pepper-pod in it, to make it warm and comfortable.

Jenny—I can't say I have that pleasure.

Jon.—I wish you did; he is a cute fellow. But there was one thing I didn't like in that Mr. Darby; and that was he was afraid of some of them 'ere shooting irons, such as your troopers wear on training days. Now, I'm a true-born Yankee American son of liberty, and I never was afraid of a gun yet in all my life.

Jenny—Well, Mr. Jonathan, you were certainly at the play-house.

Jon.—I at the play-house? Why didn't I see the play then?

Jenny.—Why, the people you saw were players.

Jon.—Mercy on my soul! did I see the wicked players. Mayhap that 'ere Darby that I liked so was the old serpent himself, and had his cloven foot in his pocket. Why, I vow, now I come to think on't, the candles seemed to burn blue, and I am sure where I sat it smelled tarnally of brimstone.

Jessamy.—Well, Mr. Jonathan, from your account, which, I confess, is very accurate, you must have been at the play-house.

Jon.—Why, I vow, I began to smell a rat. When I came away I went to the man for my money again; you want your money? says he; yes, says I; for what? says he; why, says I, no man shall jocky me out of my money; I paid my money to see sights, and the dog's bit of a sight have I seen, unless you call listening to people's private business a sight. Why, says he, it is the School for Scandalization.—The School for Scandalization! Oh! ho! no wonder you New York folks are so very cute at it, when you go to school to learn it; and so I jogged off.

be read with some interest as a colloquial essay upon New York manners and feelings after the Revolution.

The success of the "Contrast" was really not great in the modern sense. After its first season in New York the comedy was never revived in that city, and although it is declared in the title-page of the published play that it was performed with applause in the theatres of Philadelphia and Maryland, I was able to find a record of its presentation only twice in Baltimore, in 1787 and 1788, and once in Philadelphia, for a benefit, in 1790.

The Baltimore cast for 1788 was printed in the *Maryland Journal*. Hallam succeeded Henry as *Manly*, and Harper played *Dimple* and Biddle *Jessamy*. Miss Tuke took Mrs. Kenna's place as *Letitia*. When the comedy was presented in Baltimore the first time, the *Pennsylvania Herald* published a criticism of the play that must have been very gratifying to the young dramatist. Another critic writing to the *Pennsylvania Journal*

CONTRAST—*Baltimore Cast.*

Colonel Manly	Mr. Hallam
Dimple	Mr. Harper
Jonathan	Mr. Wignell
Van Rough	Mr. Morris
Jessamy	Mr. Biddle
Maria	Mrs. Harper
Letitia	Miss Tuke
Charlotte	Mrs. Morris

was not less complimentary. The latter writer declared that the comedy was received "with reiterated bursts of applause," and, speaking of the play, said: "The ingenious author has endeavored to avoid the extremes of sentimental gloom and uninteresting levity; for the intention of his production is of a far nobler nature than the mere incitement of unmeaning laughter. The vices it corrects may become truly enormous, and the more dangerous to society as they come not within the cognizance of the law. He deserves the warmest approbation of his country, and particularly the applauses of the fair, for exhibiting in such true colors the pernicious maxims of the Chesterfieldian system, of all others the most dangerous to the peace of society." As expressions of national feeling these criticisms are creditable—as a deliberate judgment of literary and dramatic excellence they are not entitled to respect. That the "*Contrast*" should be said in any way to rival "the most celebrated productions of the British muse"¹—the

¹ CRITICISM.—*Pennsylvania Herald*, Nov. 13, 1787.—Last night the Old American Company gratified their friends, a liberal and generous audience with the representation of a new comedy entitled the "*Contrast*" written by a native American. These blossoms of the comic muse wear every mark of vigor and are an additional specimen in proof that these new climes are particularly favorable to the cultivation of arts and sciences. But independent of all metaphor and partial effusions of a native friend to praise the merits and laudable exertions of his countryman, he can with great truth and justice boldly affirm that the new comedy not only rivals the most celebrated productions of the British muse in elegance of invention, correctness and splendor of diction, but particularly commands applause for the chastity of its morals, the happy applications of political reflections, and

above all for that exuberance of attic salt prevailing in this comedy, and totally divested of those obscene suggestions which have so long disgraced the stage in the parent country.

As to the performers, foreigners pronounced very animated encomiums on their respective exertions, and it appeared to me that the comedy itself, or the numerous audience, or something derived from their combined efforts had communicated on this occasion a degree of new inspiration. It is, however, a tribute due to eminent merit to advert to that general impression which the efforts of Messrs. Hallam and Wignell as well as Mrs. Morris had made on the human mind; for, in a word, they may be truly said to have exhibited a feast to the lovers and admirers of the theatre as well as precepts of toleration to its enemies.

"School for Scandal," for instance, which was clearly Major Tyler's model and inspiration—was simply preposterous. There was, indeed, good reason why American play-goers should turn from such comedies as the "Contrast" and the other native productions that followed it—Dunlap's "Father," for instance—to the "foreign article"—the pieces of Kelly, Cumberland, O'Keefe and Sheridan.

Although the title-page of the "Contrast," when the comedy was published, declared that it had been performed with applause at the theatre in Philadelphia, as well as those of New York and Maryland, the fact that it was played at the Southwark Theatre but once, and then only for the benefit of some of the minor performers—Ryan, the prompter; Durang, the dancer, and Robinson and Gay, supernumeraries—after its publication in 1790, shows that in reality it had little genuine success. Another fact that proves the public indifference

PROPOSALS
For Printing by Subscription
THE CONTRAST:

A Comedy written by *Major Tyler.*

Mr. Wignell, who has been favored by Major Tyler with this opportunity of presenting to the public the first dramatic production of a citizen of the United States in which the characters and scenes are entirely American, solicits the patronage and assistance that are necessary to enable him to print and embellish this work in a form suitable to its intrinsic merit. A performance so interesting to the national feelings and so honorable to American genius and literature will naturally recommend itself to general attention, and command in the closet a confirmation of the applause which it has already received from the stage; the editor, therefore can only upon this occasion evince his respect for the author by the manner of introducing it to the public, and to render that as perfect as possible he proposes the following conditions:

towards this production of American genius was the long delay in its publication after Mr. Wignell issued proposals to that end. Immediately after the performance of the comedy in New York, Tyler assigned the copyright to Wignell, and Wignell at once caused his proposals to be printed in the newspapers. Advertisements in terms like that which is here reprinted from the *Maryland Gazette* were published in the leading journals all over the country, and

yet the proposals seem to have met with little or no response at the outset. Publication was delayed for three years, and then its appearance was accompanied by an apology from Mr. Wignell that is all the more curious, because it is impossible to understand it. As the true cause of the delay, he said, "cannot be declared without leading to a discussion, which the editor wishes to avoid, he hopes that the care and expense which have been bestowed upon this book will be accepted without further scrutiny as an atonement for his seeming negligence." This obscure declaration is capable of only one explanation—that Wignell was deterred from publishing the play at an earlier date, because of the professional jealousies excited by his own success as *Jonathan*, jealousies that must have been enhanced by the manifest partiality of the author of the "Contrast" for the creator of the stage Yankee. The existence of such jealousies will also explain Wignell's claims as to the success of the comedy in the face of the known facts which show that it was not a success, if it had a fair field.

WIGNELL'S READING.

Philadelphia, December 7, 1787.

FOR ONE NIGHT ONLY.

To the Public.

As it is impracticable at this time to entertain the Public with a

DRAMATIC REPRESENTATION
of MAJOR TYLER'S *Comedy* of the
CONTRAST,
MR. WIGNELL

First, That the comedy shall be printed in large octavo, with an elegant type, upon superfine paper.

Secondly, That the most interesting scene in the comedy shall be prefixed by an engraving executed by an American artist.

Thirdly, That each subscriber on the delivery of the comedy shall pay half a dollar unless he resides at a distance from any town where subscriptions are received, when the money shall be paid at the time of subscribing.

Subscriptions for the above comedy are taken in at Mr. Geo. Mann's and at the printing office.

To both Hallam and Henry their parts must have been far from satisfactory. Henry, indeed, appears to have manifested his dissatisfaction very early in the history of the comedy. When it was played at Baltimore, in 1787,

In compliance with the wishes of many respectable citizens of Philadelphia proposes to read that celebrated performance at the City Tavern on Monday evening, the 10th inst.

The curiosity which has everywhere been expressed respecting this first dramatic production of American genius, and the pleasure which it has already afforded in the theatres of New York and Maryland, persuade Mr. Wignell that his exertions on this occasion will be acceptable to the public and that even in so imperfect a dress the intrinsic merit of the comedy will contribute to the amusement and command the approbation of the audience.

As Major Tyler has favored Mr. Wignell with the right of publishing his performance he wishes to render this opportunity subservient to that object; and, therefore, proposes the following terms of admission, viz:

TICKETS of Admission 7s. and 6d. each, which will likewise entitle the bearer to a place in the list of subscribers and to a copy of the comedy when printed. It is, therefore, requested that the name and place of abode of the purchaser may be indorsed on each ticket.

Music, Vocal and Instrumental will be introduced between the several parts of the comedy.

The Reading will begin at 7 o'clock.

 TICKETS (without which no person can be admitted) to be purchased at Thomas Bradford's Book-store in Front Street.

went to Maryland. It also shows that Maryland subscribers generally took from two to six copies each, while those of Philadelphia, New York and Virginia were disposed to content themselves with one each, except in the case of the booksellers and printers. The number of Philadelphia subscribers was 141, New York 97, and Virginia 66. Charleston, S. C., took 3, Poughkeepsie, N. Y., 1, and

and again in 1788, he evidently declined to appear as *Manly*, and the play was not given in Philadelphia in 1787-8, because, as Wignell explained, its production was "impracticable." Instead, the comedian was impelled to read the piece at the City Tavern, on the 10th of December. The fact that he was not accorded the use of the theatre is in itself significant. In regard to the reading, the Philadelphia newspapers are silent, and the list of subscribers, if it includes the names of the purchasers of tickets on that occasion, does not indicate that the attendance was excessive.

The subscription list shows that the actual subscribers agreed to take 658 copies of the play, of which 311, or nearly one-half,

Boston 1. Isaiah Thomas, the veteran Worcester printer, subscribed for 12. Besides these, 20 went to Jamaica, 5 to London, 1 to Barbadoes and 1 to Madeira. The name of the President of the United States heads the list, and two members of Washington's first cabinet were subscribers—Henry Knox, Secretary of War, and Edmund Randolph, Attorney General. The list comprised, besides, four signers of the Declaration of Independence—Charles Carroll of Carrollton, William Paca, Robert Morris and Thomas McKean, and three distinguished Revolutionary soldiers—Baron Steuben, Thomas Mifflin and William Smallwood. Among the notable names on the list were Jonathan Trumbull, Governor of Connecticut; Alexander J. Dallas, the father of Vice-President George M. Dallas; William Bingham, U. S. Senator from Pennsylvania; William Temple Franklin, the grandson of Benjamin Franklin, and Tobias Lear, President Washington's private secretary. Singularly enough, there were four American playwrights in the list—William Dunlap, the concocter of numerous plays, many of which were acted; Peter Markoe, author of two unacted dramas, the "Patriot Chief" and "Reconciliation;" Samuel Low, whose "Politician Outwitted" was published the same year, and Colonel David Humphries, whose "Widow of Malabar" had but recently been acted in Philadelphia. There was, however, only one poet among the subscribers, Dr. John Shaw, of Annapolis, and one actor, Owen Morris. It is probable that the edition comprised one thousand copies, but even had only as many copies as were subscribed for been actually printed, it would not be easy to account for the scarcity of this work. Only a few copies are known to exist, and most of the collectors of dramaticana are compelled to forego the pleasure of possessing one.

While the "Contrast" was soon shelved by the Old American

Company, it had the peculiar honor of being pirated soon after its publication by the American Tate Wilkinson of that epoch, Charles McGrath. As early as the 13th of April, 1791, McGrath presented

A PIRATICAL PERFORMANCE.

THEATRE—ELIZABETH-TOWN.

This evening, Wednesday April 13th, will be presented the Comedy of

THE CONTRAST

Written by a citizen of the United States and performed with universal applause at the theatres of Philadelphia, New York, Baltimore, Alexandria, Georgetown and Fredericktown.

The original prologue to be spoken by Mr. McGrath.

At the end of the play, "The New Address to the Play-House, or Belles have-at-ye-all," to be delivered by Mrs. McGrath, to which will be added a farce called

LIKE MASTER LIKE MAN,
or The Wrangling Lovers.

The doors to be opened at 6 and the curtain to rise at 7 o'clock precisely.

CHARLES MCGRATH.

however, that the other parts were taken by local amateurs, as that was the usual method employed by Charles McGrath, comedian. The last representation of the comedy seems to have been at Boston, at the New Exhibition Room, Broad-Alley, October 29th, 1792, by a company under the management of Mr. Harper, the cast including Messrs. Harper, Morris, Robinson, Adams, Murry, Roberts, Mrs. Gray, Mrs. Murry, Miss Smith and Mrs. Morris.

Mr. Wignell kept his promise in regard to the embellishment of the work by giving a copper-plate engraving by Maverick of the last scene of the last act from a drawing by Dunlap. The comedy was reprinted by the Dunlap Society in 1887, and this engraving was

the comedy at Elizabeth-Town (Hagerstown), in Maryland, and his advertisement shows that he had previously played it at Alexandria, Georgetown and Frederick. This announcement is copied from the *Washington Spy*, printed at Hagerstown. It may be assumed that McGrath played *Jonathan*, and Mrs. McGrath *Charlotte*, but it is to be regretted that the cast, as the comedy was presented by these strolling players, has not been preserved. It is probable,

reproduced for the work. Speaking of its unsatisfactory character, Mr. Thomas J. McKee, who wrote the introduction for the Dunlap Society publication, says the frontispiece was evidently intended to represent the portraits of Mr. and Mrs. Morris, Mr. Henry and Mr. Harper, and he adds his opinion, "the inferior work of the engraver has rendered it of little value as likenesses." It was probably Mr. Hallam, not Mr. Harper, that Dunlap intended to depict as *Dimple* in the plate, but it was rather the inferior work of the artist than of the engraver that made the picture worthless.

A few weeks after the production of the "Contrast" Major Tyler wrote a farce called "May Day," which Mr. Wignell presented for his benefit on the 18th of May, 1787, but it does not appear to have been played except on this occasion. Besides these, Major Tyler produced in Boston, in 1797, another comedy, "A Good Spec; or, Land in the Moon." He was a voluminous writer, both in prose and verse, but his works are deservedly forgotten. He subsequently removed to Vermont, where he became Chief Justice of the Supreme Court of that State, and died at Brattleboro in 1826.

CHAPTER XVIII.

THE AMERICAN COMPANY, 1788.

WORK OF THE YEAR—NEW YORK, PHILADELPHIA, BALTIMORE—THE NEW PLAYS PRODUCED—NEW MEMBERS OF THE COMPANY—SOME BALTIMORE CASTS—THE LAST SEASON OF PLAYING IN DISGUISE IN PHILADELPHIA.

AFTER leaving Baltimore at the close of November, 1787, the American Company made its way to New York, where the theatre in John Street was opened on the 21st of December. Experience had shown the managers that the future metropolis was incapable of supporting three performances a week, and so it was announced at the beginning of this season that, "in compliance with the wish of many respectable patrons of the theatre, there will be only two nights' performances in a week." Even this limitation does not seem to have been effective. If the season of 1787 was far from prosperous, that of 1788 was almost disastrous. Soon after the season began the advertisements noted "the late severe visitation and heavy expense" to which the company had been subjected. As to what these were the newspapers are silent. Later came the famous "doctor's mob," by which the performances were interrupted and the benefits rendered unprofitable. But the season was prolonged until the last day of May. Then the company went to Philadelphia for a brief engagement in June and July, returning after a summer and early

autumn season at Baltimore to close the year at the old Southwark Theatre in November.

The season of 1787-8 in New York began with the "Mysterious Husband," a new piece by Cumberland, based on Horace Walpole's tragedy, the "Mysterious Mother." This production was now played in America for the first time, but it failed to become popular. More fortunate was Charles Dibdin's delightful little afterpiece, the "Deserter," which Mr. Hallam had produced for his benefit on the last night of the previous season in New York. This was a musical drama taken from the French, but acted at Drury Lane with success in consequence of its tuneful music. The "Deserter" was frequently repeated during the season, as the list of performances shows, and long continued to hold the stage as part of the repertoire of the Old American Company. A long series of revivals followed the novelties of the opening night, and it was not until the 4th of February, 1788, that another new piece was produced, the "First

LIST OF PERFORMANCES—*New York.*

1787.

Dec. 21—	Mysterious Husband .	Cumberland
	Deserter	Dibdin
24—	Rivals	Sheridan
	Poor Soldier	O'Keefe
26—	Same.	
31—	Same.	

1788.

Jan. 2—	Clandestine Marriage	Garrick and Colman
	Guardian	Garrick
4—	Clandestine Marriage.	
	High Life Below Stairs .	Townley
14—	Clandestine Marriage.	
	High Life Below Stairs.	
16—	Earl of Essex	Jones
	Deserter.	
18—	Maid of the Mill . . .	Bickerstaff
	True-Born Irishman . .	Macklin
21—	Siege of Damascus . . .	Hughes
	Deserter.	
28—	Earl of Essex.	
	Padlock	Bickerstaff
30—	West Indian	Cumberland
	Mayor of Garratt	Foote
Feb. 1—	Busybody	Mrs. Centlivre
	Deserter.	
4—	Richard III.	Shakspere
6—	First Floor	Cobb
	Love in a Village . .	Bickerstaff
	Mayor of Garratt.	
8—	Gamester	Moore
	First Floor.	
11—	Earl of Essex.	
	Madcap	Fielding
13—	School for Scandal . . .	Sheridan
	True-Born Irishman.	

Feb. 15—	Tempest	Dryden Neptune and Amphitrite.
	Ghost	Mrs. Centlivre
18—	Othello	Shakspere Madcap.
22—	Hamlet	Shakspere Genii Woodward
25—	Heiress	Burgoyne Ghost.
27—	Heiress.	Madcap.
29—	Beaux' Stratagem . . .	Farquhar Tony Lumpkin in Town . O'Keefe
Mar. 3—	Duenna	Sheridan Genii.
5—	Heiress.	First Floor.
7—	Zara	Hill Tony Lumpkin in Town.
10—	She Stoops to Conquer .	Goldsmith Selima and Azor Collier
April 7—	More Ways Than One .	Mrs. Cowley Columbian Father. (Mrs. Henry's Benefit.)
11—	Fashionable Lover . .	Cumberland Padlock. (Mr. Morris' Benefit.)
17—	Henry IV	Shakspere Cross Purposes O'Brien (Mr. Harper's Benefit.)
21—	Love Makes a Man . . .	Cibber Castle of Andalusia . . O'Keefe (Mr. Wignell's Benefit.)
24—	School for Soldiers . . .	Henry True Blue Carey Rosina Mrs. Brooke (Mr. Henry's Benefit.)
28—	Julius Cæsar	Shakspere True Blue.
May 5—	School for Soldiers.	True Blue. (Mr. Woolls' Benefit.)
8—	School for Wives	Kelly East Indian. (Mrs. Morris' Benefit.)

"Floor," a farce by James Cobb. Its production was soon followed, however, by Fielding's farce, the "Madcap," and Woodward's pantomime, "Genii," and then on the 25th of February with the first performance in America of Burgoyne's "Heiress." Then came in rapid succession O'Keefe's amusing farce, "Tony Lumpkin in Town;" a pompous nothing, "Selima and Azor," pilfered from the French by Sir George Collier but rendered popular on the American stage by Mrs. Henry's singing, as it had been in London by Mrs. Baddeley's voice; an original local screed called the "Convention; or, Columbian Father," brought out for Mrs. Henry's benefit; O'Keefe's "Castle of Andalusia," played for Wignell's benefit; Mr. Henry's "School for Soldiers," for his own benefit, and the same night, "True Blue," a ballad farce based on Henry Carey's musical interlude, "Nancy;" Kelly's "School for

- Wives" and the "East Indian," probably the Haymarket version of 1782, for Mrs. Morris' benefit; Colman's "Man and Wife," written to introduce a procession of Shakspere characters, as the after-piece for Mr. Hallam's benefit, and Moore's "Foundling," presented by Mr. Morris through his odd taste for doing what nobody cared for. When "Hamlet" was revived this season it was presented with Garrick's alterations for the first time in America. Mrs. Henry advertised the "Columbian Father" as "a pastoral in two acts, by a citizen of the United States." In the first act there was a procession of the thirteen States. In "True Blue" Mr. Henry presented a view of the Battery in New York, thus indicating that the skit had been "adapted to the American stage." Mr. Woolls, for his benefit, had contemplated the production of "Julius Cæsar," but he substituted the "School for Soldiers." Harper's revival of "Henry IV" was due to the actor's ambition to play *Falstaff*. Mr. Morris' first benefit fell short of the expenses. Indeed, all the benefits were unsuccessful, including Hallam's, and Dunlap says that even Wignell, who was a great favorite, "was obliged to call upon a writer to plead for him, as one who was an object of commiseration from long-continued sickness." The only additions to the company at this time were Mrs. Sewell and Mr. McPherson. The lady seems to have been with the company only in New York, but Mr. McPherson,
- | | |
|-----------------------------|---|
| May 12—Inconstant | Farquhar
Love in a Camp O'Keefe
(Mrs. Harper's Benefit.) |
| 15—School for Scandal. | Lyar Foote
(Mrs. Sewell's Benefit.) |
| 22—Provoked Husband . . . | Vanbrugh
Man and Wife Colman
(Mr. Hallam's Benefit.) |
| 26—Foundling | Moore
Love a la Mode Macklin
Shakspere Jubilee.
(Mr. Morris' Benefit.) |
| 29—School for Wives. | Mayor of Garratt.
(Mr. Ryan's Benefit.) |
| 31—Maid of the Mill . . . | Bickerstaff
Musical Lady Colman
True Blue.
(Mr. Biddle and Mr. McPherson's Benefit.) |

who also remained behind and gave the "Lecture on Heads," at the City Tavern, on the 19th of June, announced his entertainment as "previous to joining the company in Philadelphia." This he was unable to do, probably on account of debts contracted in New York, and he was never heard of afterwards.

A few partial casts of this season have been preserved. Among these the most interesting is that of Henry's play, the "School for

PARTIAL CASTS—*New York.*

Guardian.

Heartly	Mr. Hallam
Harriet	Miss Tuke

Earl of Essex.

Countess of Rutland	Mrs. Morris
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Henry IV.

Falstaff	Mr. Harper
--------------------	------------

Maid of the Mill.

Patty	Mrs. Henry
-----------------	------------

More Ways than One.

Evergreen	Mr. Henry
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Arabella	Mrs. Henry
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Provoked Husband.

Lord Townly	Mr. Hallam
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Lady Townly	Mrs. Morris
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School for Soldiers.

Major Bellamy	Mr. Henry
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Capt. Valentine	Mr. Hallam
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Frederick	Mr. Woolls
---------------------	------------

Clara Mildmay	Mrs. Henry
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School for Wives.

Mrs. Belville	Mrs. Morris
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Wise" had received from the public. As Washington probably figured in the "Columbian Father," there is occasion for regret that the name of the actor by whom he was first personated has been lost.

The Old American Company played two engagements at the Southwark Theatre in Philadelphia in 1788, the first of which began on the 23d of June. The theatre was called an opera house, the

Soldiers." It is to be regretted that the whole cast is not attainable. The only new plays in which the originals in this country are mentioned, are the parts of Mr. and Mrs. Henry in "More Ways than One," and that of Mrs. Morris in the "School for Wives." Mrs. Cowley's comedy was first acted at Covent Garden, in 1783. When Mr. Kelly's comedy was first presented at Drury Lane, it was brought out in the name of Mr. Addington, because of the harsh treatment "A Word to the

plays announced in disguise and the performances advertised "gratis." The anniversary of American independence was celebrated this year by an afterpiece suitable to the occasion, the full title of which was "The Fourth of July; or, The Sailors' Festival." It was played twice. This was the only new production of the season. During this engagement John Durang was again with the company as a dancer. The newspapers, as usual, were silent in regard to the doings of the company while in Philadelphia, but that the Quaker element was again roused into action by the presence of the players is evident from the fact, that on the 18th of July a petition, signed by Nicholas Waln and others, against those "schools of seduction," the play-houses, was presented to the Assembly. An argument urged against the theatre in this petition was that it was the resort of the licentious, who despise and disregard punctuality and the faith of contracts.

LIST OF PERFORMANCES—Philadelphia.

1788.

June 23	Improper Education	Goldsmith (She Stoops to Conquer.)
25	Impertinent Curiosity	Centlivre (Busybody.)
	Modern Love; or, Generosity Rewarded.	
27	Filial Piety	Shakspere (Hamlet.)
30	The Vice of Lying	Foote (Lyar.)
	Poor Soldier	O'Keefe
July 2	Columbian Father.	
	Madcap	Fielding
4	Improper Education.	
	Fourth of July.	
7	Vice of Gaming	Moore (Gamester.)
	Padlock	Bickerstaff.
9	Hogarth's Marriage a la Mode	
		Garrick and Colman (Clandestine Marriage.)
11	Generous American	Cumberland (West Indian.)
	Credulous Steward; or, a New Way to Get Money.	
16	Penitent Wife	Rowe (Jane Shore.)
	Love in a Camp	O'Keefe
18	Hogarth's Marriage a la Mode.	
	Musical Lady	Colman
21	Maid of the Mill	Bickerstaff Fourth of July.
23	Fate of Tyranny	Shakspere (Richard III.)
	Credulous Steward.	
25	Pernicious Vice of Scandal,	
		Sheridan. (School for Scandal.)
	Miller of Mansfield	Dodsley
26	On Vice	Lillo (George Barnwell.)
	True-Born Irishman	Macklin

From Philadelphia the company journeyed to Baltimore, where the theatre on Philpot's Hill was reopened on the 15th of August.

LIST OF PERFORMANCES—*Baltimore.*

1788.

Aug. 15—She Stoops to Conquer	Goldsmith
19—Contrast	Tyler
Ghost	Mrs. Centlivre
27—Heiress	Burgoyne
29—Constant Couple	Farquhar
Cross Purposes	O'Brien
Sept. 3—Chances	Buckingham
Love in a Camp	O'Keefe
5—Heiress	
Man and Wife	Colman
Countess of Salisbury . . .	Hartson

Mayor and Aldermen Gilbert and Wylley, and manumitted three slaves, under the act of the New York Legislature, of February 22d, 1788, "an example," the newspapers of the time said, "worthy of imitation."

The custom of printing the casts of the pieces to be performed in the newspapers, which was seldom adopted in New York at this time, and in Philadelphia was not resorted to at all, was now resumed at Baltimore. With two exceptions—the cases of the "Heiress" and "Man and Wife," when the casts were given for the first time—they are interesting only as part of the record. Burgoyne's comedy had been produced the first time in America in New York on the 25th of February. The "Heiress" was originally acted at Drury Lane, January 14th, 1786, and published the same year, Debrett, the

The weather being unpropitious, there was a poor house. Between the close of the Philadelphia engagement and the 27th of August, when his name first appears in a Baltimore cast, Mr. Henry paid a visit to New York, where, on the 2d of August, this "worthy theatric character" went before the

HEIRESS.

Sir Clement Flint	Mr. Henry
Lord Gayville	Mr. Harper
Alscrip	Mr. Morris
Blandish	Mr. Biddle
Rightly	Mr. Heard
Miss Alscrip	Mrs. Harper
Miss Alton	Mrs. Williamson
Mrs. Blandish	Mrs. Hamilton
Tiffany	Miss Tuke
Lady Emily	Mrs. Morris

publisher, paying the author £200 for the copyright. This was the highest price ever paid for a dramatic copyright up to that time. Colman's "Man and Wife" was first acted at Covent Garden in 1769, anticipating Garrick's own version of his famous "Shakspere Jubilee." Garrick's version was seen in Philadelphia in 1785, but the Colman piece was not played in this country until Hallam presented it for his benefit in New York the preceding season. In Colman's piece the character of *Sally* is an imitation of *Babet* in the French comedy, "La Fausse Agnes," and *Kitchen* is based on some passages in "The Connoisseur," but the aim of the little piece was the introduction of a procession of Shakspere characters.

Besides these two casts and that of the "Contrast," quoted in the chapter on Major Tyler's comedy, I have found only three—

CONSTANT COUPLE.

Sir Harry Wildair	Mr. Hallam
Beau Clincher	Mr. Wignell
Young Clincher	Mr. Heard
Alderman Smuggler	Mr. Morris
Vizard	Mr. Biddle
Dicky	Mr. Woolls
Colonel Standard	Mr. Harper
Angelica	Miss Tuke
Parley	Mrs. Harper
Lady Darling	Mrs. Hamilton
Lady Lurewell	Mrs. Morris

appear, Mrs. Hamilton and Mrs. Williamson. Both ladies remained

MAN AND WIFE.

Kitchen	Mr. Wignell
Mr. Cross	Mr. Morris
Colonel Frankly	Mr. Harper
Buck	Mr. Henry
Landlord	Mr. Woolls
Luke	Mr. Biddle
Snarl	Mr. Heard
Marcourt	Mr. Hallam
Lettice	Mrs. Williamson
Sally	Miss Tuke
Charlotte	Mrs. Hamilton
Mrs. Cross	Mrs. Harper

one of a comedy, the "Constant Couple," and two of farces, the "Ghost" and "Cross Purposes." These casts are only interesting in giving the names of the members of the company and their professional standing at that time. No additions had been made to the list of actors, but two new actresses

on the American stage for several seasons, Mrs. Williamson being the

GHOST.

Capt. Constant . Mr. Harper
 Sir Jeffrey . . . Mr. Biddle
 Trusty . . . Mr. Wignell
 Clinch . . . Mr. Morris
 Roger . . . Mr. Hallam
 Belinda . . . Miss Tuke
 Dolly . . . Mrs. Harper

I only know from a letter dated the 2d of October, printed in the *Pennsylvania Journal*.

"In the pathetic scene," says the correspondent, "when *Ela* was going to be deprived of her infant, the little remnant of her affections, those latent rays of pathetic eloquence were called forth which wait at the command of Mrs. Morris, and in the same scene Mr. Wignell's abilities appeared in all their original lustre in the character of *Raymond*. Then the manly boldness of *Alwin* displayed the noticeable and ingenious capacity of Mr. Hallam." These awkward compliments show the peculiar dramatic criticism of the time.

From Baltimore the company returned to Philadelphia, where another series of plays in disguise was performed in the last week of

LIST OF PERFORMANCES—*Philadelphia*.

1788.	
Oct. 27—	Fashionable Dissipation. Vanbrugh (Provoked Husband.)
	The Resolution; or, Widow's Vow Inchbald
29—	Longsword . . . Hartson (Countess of Salisbury.)
	Detection; or, The Servant's Hall in an Uproar . . . Townley (High Life Below Stairs.)
Nov. 1—	Fate of Tyranny . . . Shakspere (Richard III.)
	Orpheus and Eurydice.

first to secede finally

from the old American Company. That the "Countess of Salisbury" was played in Baltimore this season

CROSS PURPOSES.

Chapeau . . . Mr. Hallam
 Consol . . . Mr. Heard
 Robin . . . Mr. Biddle
 George Bevil . Mr. Woolls
 Frank Bevil . Mr. Harper
 Harry Bevil . Mr. Henry
 Grub . . . Mr. Morris
 Emily . . Mrs. Williamson
 Jenny . . . Miss Tuke
 Mrs. Grub . Mrs. Harper

October and until the middle of November. This was the last season in Philadelphia in which it was necessary to resort to subterfuges in the production of plays. The practice must have been inconvenient and unsatisfactory, and it was considered so objectionable by the enemies of the theatre that

it seems probable the house was closed by authority, as on the 12th of November, only three days before the last performance, resolutions were passed by the General Assembly directing the law to be published in the newspapers and commanding the judges, justices, etc., to exert themselves for its enforcement. It may be, however, that the season was brought to an abrupt close in consequence of a hint from the friends of the drama that to keep it open at that time would only embarrass the efforts for a repeal of the obnoxious statute that were to be made during the ensuing winter. On the 2d of December Mrs. Henry sang at a concert at the City Tavern that was given under the direction of Mr. Reinagle, and on the 9th of January, 1789, the Old American Company gave an entertainment consisting of Godwin's monody, "The Shadows of Shakspere," recited by Mr. Henry; select subjects from the "Lecture on Heads" by Mr. Wignell; a musical *melange* in which Hallam and Henry sang a "skating duet," Wignell the comic song, "Tailor Done Over," Harper the "Return from the Chase," Woolls "Swiftly Fly Ye Minutes," and Mrs. Henry "Sweet Echo" with clarionet accompaniment; the bill concluding with Garrick's "Shakspere Jubilee," the famous ode being recited by Mr. Hallam. The managers in their advertisement said that

Nov. 3.—Fortune Hunters . . . Farquhar (Beaux' Stratagem.)
Office for Hiring Servants . Reed
5—Fortunate Son . . . Cumberland (West Indian.)
Banditti O'Keefe (Castle of Andalusia.)
8—Crime of Filial Ingratitude Shakspere (King Lear.)
True-Born Irishman . . . Macklin
10—Choleric Father . . . Sheridan (Rivals.)
Banditti.
12—The Vanquished Veteran; or, The Termagant Triumphant . Kelly (School for Wives.)
Poor Soldier O'Keefe
14—King Henry IV . . . Shakspere Pupil in Love Garrick (Guardian.)
15—Pernicious Vice of Scandal Sheridan (School for Scandal.)
Shakspere Jubilee . . . Colman

having been unexpectedly detained in the city they gave this entertainment which they thought "would exercise the liberality of their friends and disappoint the malignity of their enemies." Afterwards a few nights were devoted to benefits. One was advertised for Hallam and Wignell for the 31st of January, in which Mrs. Morris was to attempt the "Lecture on Heads" for the first time, but it was postponed until the 2d of February, and finally altogether, the money being returned. The presence of the company in Philadelphia at this time, when the New York Theatre was waiting for them, was due no doubt to a desire to assist in the efforts for repeal that were then making.

CHAPTER XIX.

THE BATTLE WON.

PROHIBITORY LEGISLATION REPEALED IN PENNSYLVANIA—THE DRAMATIC ASSOCIATION IN PHILADELPHIA—A SHORT SEASON “BY AUTHORITY”—SOME SUGGESTIVE CASTS—THE SEASON NOT A PROSPEROUS ONE.

FOR ten years the battle against theatrical intolerance in Pennsylvania had been a losing one, but it was won at last. When it was finally achieved, victory was the result of organized effort. Early in January, 1789, a Dramatic Association was formed in Philadelphia with a view of securing the repeal of the prohibitory statute. This association comprised in its membership the progressive and cultured elements of Philadelphia society. It had the countenance and support of the ladies of fashion, led by the distinguished Mrs. William Bingham. An association so strong in itself and backed by a social influence more powerful than any that has ever existed in an American city, could not fail to command the respect and favor of the Assembly and secure for Hallam and Henry a consideration that neither they nor their cause had been able to obtain. The first meeting of the subscribers to the Dramatic Association of which there is any account was held at the City Tavern on the 12th of January, 1789. At this meeting a committee, consisting of Walter Stewart, John Barclay, Robert Bass, Jacob Barge, Joseph Redman, William Temple Franklin, T. L. Moore,

James Crawford and John West, was appointed to petition the General Assembly for the repeal of any law or part of a law prohibiting dra-

Report of a committee of the assembly of Pennsylvania, to whom had been referred a petition of messrs. Hallam and Henry, praying to have a bill passed to license a theatre in or near Philadelphia.

That they would not have it understood, that in the present report, which will be favourable to the petition, they are in the least influenced by any particular or personal wish for the establishment of a theatre—but a question of such importance, it is their duty to examine with care, as it is the part of integrity to propose their genuine sentiments upon it, even should it be foreseen that they will differ from those entertained by many persons truly estimable for their moral and religious virtues.

The committee have had to withstand the force of a very serious and important objection made to the stage, that it has ever been a great corrupter of the public morals; but this position, as one of a speculative nature, is not capable of complete demonstration—it is even doubted whether it is to be maintained; the better opinion seems to be, that dramatic pieces, in common with other works of taste and sentiment, tend to the general refinement of manners and the polish of society, than which nothing can be more favourable to the growth of the virtues.

In this regard, it may be said, that men, in appearance the farthest removed from the influence of the stage, have obligations to it, which they neither perceive nor own.

But your committee have been led to contemplate the stage as the great mart of genius, and as such, a natural and necessary concomitant of our independence.—We have cast off a foreign yoke in government, but shall still be dependent for those productions of the mind, which do most honour to human

nature, until we can afford due protection and encouragement to every species of our own literature.

In these sentiments, your committee offer the following resolution:

Resolved, That a special committee be appointed to bring in a bill to license a theatre in or near the city of Philadelphia for dramatic representations.

To the general assembly of Pennsylvania.
The memorial and petition of the people called quakers, in the city of Philadelphia.

Respectfully sheweth,
That at the early settlement of Pennsylvania the preservation of the morals of the inhabitants was considered, by the legislature, essential to the well-being and prosperity of the community, and many wise laws were enacted for the suppression of vice and immorality, which appeared to them likely to be greatly promoted by stage entertainments, wherever they were permitted: and accordingly, the assemblies passed divers acts from time to time, to prohibit them, although disallowed by the rulers in Great Britain, who then exercised a controul over the legislature here; their exceptions being founded on maxims of mere human policy, rather than virtuous considerations—Nevertheless, the virtue of the people, for a considerable time, manifested such an abhorrence of those ensnaring diversions, that the stage actors did not find it their interest to prosecute their corrupting employment.

And, since the late revolution, the legislature, actuated by laudable motives, enacted a law, entitled, “An act for the prevention of vice and immorality, and unlawful gaming, and to restrain disorderly sports and dissipation,” passed in 1786, (for a repeal of which a peti-

matic entertainments. The petition was presented on the 16th of February. These petitioners took the broad ground that if the theatre

tion was presented to the late house of assembly by Lewis Hallam and John Henry, in behalf of themselves and other comedians) notwithstanding which, in defiance of its authority, regardless of the penalties, and in contempt of government, those delusive scenes have, in the course of last summer, been exhibited, and, as appears by public advertisements, are of late renewed.

Other persons, also, promoters of licentiousness, at the same time continued amusements among the people of the like pernicious tendency. Whereupon, affected with concern that these exhibitions should be revived at any time, but more especially when a stagnation of commerce, a scarcity of money, and a great appearance of a failure of the staple of this country, from the alarming destruction of our wheat by an unusual insect, require a serious attention to an improvement in every moral and religious duty: an address was presented to the executive council on the eighteenth day of the seventh month last, setting forth our just apprehensions, respecting such entertainments, which are not founded on mere speculative opinion; it being not only the sense of divers persons, conspicuous for wisdom and virtue, resulting from their religious observation and experience, but supported by incontrovertible fact. Sir John Hawkins, speaking of the pernicious effects of plays, says, "upon setting up or opening a certain theatre, its contiguity to the city soon made it a place of great resort, and what was apprehended from the advertisement of the plays to be exhibited in that quarter of the town, soon followed; the adjacent houses became taverns in name, but in truth they were houses of lewd resort, and the former occupiers of them, useful manufacturers and industrious artificers, were driven to

seek elsewhere for a residence." And he further remarks, "that the merchants of London, then a grave, sagacious body of men, found the theatre was a temptation to idleness and to pleasure, that their clerks could not resist; they regretted to see the corruptions of Covent Garden extended, and the seats of industry hold forth allurements to vice and debauchery." And again he observes, "that although of plays it is said, that they teach morality—and of the stage, that it is the mirror of human life—these assertions are mere declamation, and have no foundation in truth or experience; on the contrary, a playhouse, and the regions about it, are the very hot-beds of vice; how else comes it to pass, that no sooner is a playhouse opened in any part of the kingdom, than it becomes surrounded with an hollow (or circle) of brothels? Of this truth the neighborhood of the place I am now speaking of, has had experience; one parish alone, adjacent thereto, having, to my knowledge, expended the sum of thirteen hundred pounds in prosecutions for the purpose of removing those inhabitants, whom the playhouse had drawn thither."

Such is the account related by this author, of the unhappy and destructive effects of these vain recreations. How consistent such places of dissipation and extravagance are with the profession of christianity, and our present circumstances, requires no great discernment to perceive.

And as the moral, political, and religious interest of the community are, unitedly, the great object of legislative attention; when it becomes evident by the loud calls of public calamity, that frugality and industry are essential to the well-being of the people; that vice is gaining ground, and religion is in

was not tolerated, a source of rational amusement would be destroyed and every freeman incur the forfeiture of a natural right he ought to

danger of being openly the subject of ridicule—and the serious, important, and self-denying precepts of the gospel set at nought, by the introduction of those seminaries of lewdness and irreligion;—it then becomes the virtuous part of the people of every denomination, to express their feelings with energy, and avow their disapprobation of proceedings so injurious.

Influenced by a sense of duty, and a sincere regard for the youth and others of the present day, we are engaged to request your serious attention to the premises, and that you may reject the application of the said Lewis Hallam and John Henry, however supported by plausible, though fallacious pretensions.

And we earnestly desire the same laudable zeal which influenced your predecessors in their virtuous endeavours to preserve the morals of the people from depravity, may induce you to reject an offer, which proposes to raise a revenue by so corrupt a practice, at the risque of the virtue, happiness, and solid reputation of the people.

And lastly, that you will make such further provision, for the due execution of the law before mentioned, as also to prevent jugglers, mountebanks, rope-dancers, and other immoral and irreligious entertainments, as, under the direction of best wisdom, you may see meet.

Signed on behalf of the said people called quakers, Philadelphia, 11th mo. 6th, 1788,
by

Isaac Zane,	Joseph Bringhurst,
Owen Jones,	Nicholas Waln,
J. Pemberton,	Daniel Drinker,
Caleb Carmalt,	Owen Biddle,
John Head,	Benedict Dorsey,
Charles West,	William Clifton,

David Bacon,
John Parish,
Joshua Howell,
Samuel Lewis,
John Drinker,

Samuel Hopkins,
John Elliott, jun.
Thomas Morris,
John James,
Jon. Evans, jun.

To the honourable the general assembly of Pennsylvania, the subscribers, being a committee of the dramatic association, on behalf of themselves and the many citizens, who have prayed for a repeal of any law, or part of a law, that prohibits dramatic entertainments, beg leave, with the utmost respect, to submit the following representation:

They conceive that there are two points to be regarded in every controversy. The first is the weight of the arguments, the second the manner of enforcing them. With respect to the former, the understanding, and not the credulity of the judge, must be addressed; with respect to the latter, where the adversaries have equal claims in point of reason, decency of manner is a fair foundation for a preference.

The drama is now a subject of earnest discussion; from a topic of private conversation, it has become the object of legislative decision, and contending parties are formed, on the one hand denying, and on the other asserting, the propriety of tolerating the stage.

Let us, therefore, for a moment suppose, that in wisdom, virtue, fortune, and patriotism, these parties are equal—are there any collateral circumstances which can then determine the weight of argument? Here truth dictates a reflexion, on which we appeal to the candour of this honourable house.

Those, who wish the establishment of the drama, desire a thing, which it is in the power of their opponents, deeming it an evil, to

possess—the right of acting as he pleases in a matter indifferent to the well-being of the community.

avoid, even after it is established; and which, at all events, intrudes upon no right, and interferes with no privilege. But those who wish the prohibition of the drama, seek to deprive their opponents of what they consider as a rational enjoyment, and, by their success, will abridge the natural right of every freeman, to dispose of his time and money, according to his own taste and disposition, when not obnoxious to the real interests of society.

This, we believe, is a statement by no means unfavorable to the enemies of the drama, as to the weight of argument. We will next enquire as to the decency of manner.

The petition in favour of the theatre offers to the legislature an opinion of upwards of two thousand citizens (who think the business of life requires some recreation) that the drama, divested of every other consideration, is a rational amusement: and, at the same time, it is respectfully and temperately intimated, that it is not just to call on the subscribers to sacrifice that opinion, merely in compliment to the prejudices of those of their fellow-citizens, who think this, as they do every other amusement, contrary to the laws of conscience and virtue.

But the petition against the theatre, in a spirit less gentle and conciliatory, unequivocally declares that the toleration of a theatre would be impolitic, and injurious to the virtue, happiness, morals, and property of the citizens, and productive of many vices and mischiefs: thence necessarily leading to this inference, that every man of a contrary opinion, (expressed by signing the other petition) is a friend and promoter of the predicted inundation of wickedness and ruin.

This naturally introduces an enquiry into the characters of the persons branded with so

gross an obloquy. A spectator, unacquainted with the real state of the business, would be tempted to suppose, that they are men whose understandings are clouded with ignorance, so that they cannot comprehend, and whose hearts are depraved with vice, so that they will not pursue, the plain and fair dictates of reason and morality. He would likewise be induced to suspect, that many among them, were men regardless of the welfare of their country, who had deserted her in the hour of adversity, and who were wilfully employed to undermine the fabric of her liberties, which had been reared by the labour of other hands. Or, perhaps, it might occur to him, that they were enthusiasts, of a melancholy mood, who sought to impose their manners, habits, and sentiments upon mankind, without, in their turn, yielding a single point in theory or practice. But he would err: for, in truth, the petitioners in favour of the drama, are men of science, friends to virtue, and approved guardians of their country. As parents, most of them are anxious for the happiness of posterity; and as men of property they are generally interested in the order, energy, and stability of government. It is hardly credible, indeed, that an object vilified and depreciated in such positive terms, should, with the countenance of the judges, be promoted by almost every gentleman of the law (a profession perhaps the best qualified to decide upon the propriety of the repeal prayed for) that it should be patronized by almost every whig in the city, and, in short, that it should be approved by every virtuous and sensible man in the state, whose prejudices of education, or professional sanctity, do not exclude the indulgence of public amusements. Even the candour of many of these has led them to declare, that they con-

The committee of the Dramatic Association said, by way of introduction to the petition, that from being a topic of private conver-

sider an opposition derogatory to the rights of others, and, in some degree, inconsistent with the independence and purity of their own stations.

We will not undertake the inviduous task of examining by what description of citizens, the adverse petition is supported. But, whatever pretensions were originally suggested, respecting the motives which induce them to endeavour to proscribe the festivity of their neighbours; it is now certain, by the manner of enforcing their petition, that every scruple of religious delicacy has been superseded by a spirit of party; and an appeal is made from reason and right, to influence and power. There are, among the many strange circumstances of this opposition, three matters of peculiar notoriety. The first is, that which we have already hinted at, an attempt to deprive a freeman of a natural right; the second is, the address by which the real enemies of the drama have, on this occasion, obtained the assistance of some characters with whom they have hitherto lived in a state of political warfare; and the third is, that men, who have suffered under the lash of persecution, should now wage a virulent war against freedom of thought and action—particularly, at the same moment, when they are soliciting the legislature to release them from one fetter, that they should endeavor to prevail on this honourable body, to rivet a fetter upon others.

Here, indeed, is a fair criterion, to decide this controversy. An act of assembly has prescribed a certain test, or political obligation, to be taken by every citizen. This, it is said, is incompatible with the opinions of a respectable body. An application is, therefore, made, for a repeal of the law, and, we believe, every ingenuous mind entertains a

favourable wish upon the subject; for the members of the same community, certainly owe a mutual deference and respect to the sentiments, and even to the conscientious weaknesses of each other. But let us suppose that a petition was presented, stating, that allegiance is a debt, which every man incurs, as a necessary consequence of the protection he receives from the government, and picturing a cloud of imaginary evils, which might result from allowing those persons to partake in the administration of public affairs, who were averse from giving a solemn and unequivocal mark of their attachment to the commonwealth—What would be said of a petition of this kind?—Precisely what may be said of the petition against the theatre;—with this difference only, that, in the one instance, the pretence would be for the sake of political safety, as it is in the other, for the sake of the moral happiness of the people—neither of which would, in fact, be endangered by the repeal of the test law, or the establishment of the drama.

From these premises, we think, the following inferences are fairly deducible:—

1st. That whether the theatre is, or is not a proper institution, rests, on this occasion, merely upon the opinion of the respective subscribers.

2d. That it is thought to be advantageous by men, whose profession best enables them to judge upon the subject; by parents, on whom it is incumbent to suppress every real instrument of corruption; and by citizens, whose experienced patriotism, and extensive interest in the state, entitle them to the consideration of the legislature.

3d. That if a theatre is tolerated, no man sustains an injury, no man is deprived of a means of recreation from the toils and cares

sation the drama had become a subject of public discussion and legislative decision. As a matter of fact it had been the theme of legislative discussion on many previous occasions and nearly every public man in Pennsylvania had taken part in the debates. Among the champions of a well-regulated stage in the Assembly had been General Wayne—"Mad Anthony,"—Robert Morris, the friend of Washington and the ablest of American financiers, and George Clymer, a signer of the Declaration of Independence and an eminent statesman. General

of life; nor is any one compelled to act contrary to his principles or his prejudices.

4th. That if a theatre is not tolerated, many respectable citizens will be disappointed in their reasonable hopes, a source of rational amusement will be destroyed, and every freeman must incur a forfeiture of a natural right, which he ought to possess—the right of acting as he pleases, in a matter perfectly indifferent to the well-being of the community.

We do not conceive it to be necessary, at this time, to suggest to your honourable house, the arguments which have been employed in favour of the drama, by the wisest and most virtuous characters, in the most enlightened nations. Nor shall we attempt to deny, that men of a similar description, have controverted the utility of the institution. It is enough for our purpose, that the difference of opinion is so evident, as to render the subject, in that respect, a matter of mere speculation; for in addressing the wisdom of the legislature, while, on the one hand, we cannot admit, that a theatre is the temple of vice, we presume not to insist, that it is the school of virtue. As a rational amusement, it is the object of our wishes; and the whole force of our reasoning is directed only to shew, that those who regard it in a contrary light, are not entitled to controul our sentiments, or to compel the adoption of what they profess.

If, indeed, a mere difference of opinion, shall be thought a sufficient foundation to curtail our rights, and diminish our enjoyments, the boasted liberality of the present age, will be eclipsed by the furious bigotry of the middle centuries; and the same authority which proscribes our amusements, may, with equal justice, dictate the shape and texture of our dress, or the modes and ceremonies of our worship.

This, however, is an evil, which, we are confident, cannot receive the countenance of a legislature, elected to protect and insure the equal rights of the citizens of a free commonwealth. The claim of superior wisdom, virtue, and patriotism, arrogantly enforced—will there be disregarded; and we humbly trust, that the decision of your honourable house will, at least, prove that you think the petitioners in favour of the drama, as capable of judging for their own happiness, as anxious for the prosperity of the state, and as sincere in promoting the welfare of posterity, as those who have testified their opposition in the most positive, though not the most courteous or convincing terms. Signed,

Wal. Stewart,	John Barclay,
Robert Bass,	Jacob Barge,
Jos. Redman,	W. T. Franklin,
T. L. Moore,	James Crawford.
John West,	

Wayne saw in the theatre an effective engine for the improvement of morals—instead of a dangerous instrument, a happy and efficient one. Mr. Morris declared the effect of the theatre favorable to both morals and manners, and he hoped to see American poets suiting plays to American themes, times and characters. Mr. Clymer argued that the theatre was necessary and must come. "It is a concomitant," he said, "of an independent State. No civilized State is without it." In opposition to the drama were Dr. Logan, who thought theatres only fit for monarchies; Mr. Whitehill, who believed that no regulation could prevent vice and immorality of a theatre; and Mr. Smiley, who presented the quaint argument that by drawing the minds of the people to amusements they would be led to forget their political duties. But of all the friends and opponents of the drama at that time, only one understood the subject as it is now understood in the light of a century of freedom—Robert Morris. "The taste and manners of the people," Mr. Morris said, "regulate the theatre; and the theatre has a reciprocal effect upon the public taste and manners." Oddly enough, if Mr. Findley, another opponent of the theatre had had his way, novels would have been prohibited as well as plays.

Previous to the presentation of the petition of the Dramatic Association, a public petition signed by two thousand persons had been presented to the Assembly. These signers the committee described as "men of science, friends to virtue and approved guardians of their country." A counter-petition, comprising 3,446 names and including, it was charged, school-boys, bound servants and negroes, was also presented to the Assembly. Even fifty inhabitants of the village of Darby joined in the protest against a theatre. At last, however, the opposition to the drama, strong as it was, proved unavailing.

The bill to repeal the Act of Prohibition was read the second time in the General Assembly on the 23d of February, and debated by paragraphs. This bill was based upon a report of a committee of the Assembly, to whom had been referred a petition of Hallam and Henry asking for the licensing of a theatre in or near Philadelphia. The report, together with a memorial of the people called Quakers and the petition of the Dramatic Association, was printed in the *American Museum* for February, 1789. The bill was enacted into a law on the 2d of March, and a week later the Southwark Theatre was opened "By Authority."

It is an interesting fact in the history of the Philadelphia stage that Hallam and Henry's real troubles in the Quaker City began with the freedom of the drama. They were now required to satisfy their friends, and their friends were hard to please. Fault-finding began with the beginning. The house-warming was scarcely over when "A Lover of the Drama" wrote to the *Federal Gazette* to complain of smoking in the theatre on the opening night. Then the company was censured as not equal to London performers, whereupon a correspondent wrote to the *Gazette*, enclosing an extract from a London paper in which Henry was spoken of as a successor of

LIST OF PERFORMANCES.

1789.	
Mar.	9—Roman Father Whitehead Lyar Foote
	11—Fashionable Lover Cumberland True-Born Irishman Macklin
	13—Busybody Mrs. Centlivre Poor Soldier O'Keefe
	16—Orphan of China Murphy Ghost Mrs. Centlivre
	18—Much Ado About Nothing Shakspere Register Office Reed
	20—Cato Addison Robinson Crusoe Sheridan
	21—Fashionable Lover. High Life Below Stairs Townley
	23—Rivals Sheridan Love a la Mode Macklin
	25—Clandestine Marriage Garrick and Colman Love in a Camp O'Keefe
	27—School for Scandal Sheridan Robinson Crusoe.
	30—Earl of Essex Jones

Mar. 30—	Cross Purposes	O'Brien
31—	English Merchant	Colman
	Citizen	Murphy
April 2—	Romeo and Juliet	Shakspeare
	Madcap	Fielding
3—	Siege of Damascus	Hughes
	Poor Soldier.	
4—	Heiress	Burgoyne
	Citizen.	

Barry, who promised to be "the best representatative of *Othello* at present on the stage." Finally "Philo-Dramaticus" wrote to complain of the price of tickets—box, 7s. 6d; pit, 5s; gallery, 3s. 9d—

saying the company had not had one good house since it began playing under authority. He suggested a return to the old prices—box 5s.; pit, 3s.; gallery, 2s. The complaints thus begun were suspended owing to the retirement of the company to New York, after a brief engagement of only four weeks; but the agitation was renewed upon the return of the comedians in 1790, the allegation being that the managers had failed to keep their promises to the public in not engaging actors and actresses in Europe for the American stage. This state of feeling reached so great a height that the outcome of it was the erection of the first Chestnut Street Theatre—the New Theatre, as it was then called. Thus, it will be seen that the first effect of victory over intolerance in Pennsylvania was to precipitate a new epoch in American dramatic history.

During this brief season in Philadelphia a number of casts was printed in the newspapers, some of them for the first time, some for the first time since the return of the company, and some with the changes that had occurred since the previous productions.

MUCH ADO ABOUT NOTHING.

Benedick	Mr. Hallam
Leonato	Mr. Henry
Claudio	Mr. Harper
Don Pedro	Mr. Wignell
Dogberry	Mr. Morris
Balthazar	Mr. Woolls
Don John	Mr. Biddle
Antonio	Mr. Heard
Conrad	Mr. Ryan
Borachia	Mr. Lake
Hero	Miss Tuke
Margaret	Mrs. Williamson
Ursula	Mrs. Durang
Beatrice	Mrs. Morris

Among the pieces that

now had their first production in America was Shakspere's "Much Ado About Nothing." The comedy is not one to excite popular interest, except when the leading characters are interpreted by great artists, as in 1832, when *Benedick* and *Beatrice* were played by Charles Kemble and his daughter Fanny; in 1845, when Mr. and Mrs. Charles Kean appeared in the parts, and in 1852, when the elder Wallack played *Benedick* at his new theatre in Broadway, New York, to the *Beatrice* of Laura Keene. It is not surprising that the match of lively wit

ENGLISH MERCHANT.

Sir William Douglas . Mr. Henry
 Lord Falbridge . . Mr. Harper
 Freeport Mr. Morris
 Messenger Mr. Biddle
 Le France Mr. Ryan
 Spatler Mr. Wignell
 Amelia Mrs. Henry
 Molly Miss Tuke
 Mrs. Goodman . Mrs. Williamson
 Lady Alton Mrs. Morris

represent these parts on the American stage.

This was the only piece of the season seen for the first time. Among the pieces previously given in Philadelphia, or elsewhere, we now have

MADCAP.

Ben, the Sailor . Mr. Henry
 Coupee Mr. Hallam
 Bister Mr. Harper
 Quaver Mr. Woolls
 Goodwill . . . Mr. Morris
 Thomas . . . Mr. Biddle
 Miss Lucy . . Mrs. Henry

casts, for the first

time, of the
 "English Mer-
 chant," Sheri-
 dan's great com-
 edy, the "Rivals,"

RIVALS.

Capt. Absolute . . Mr. Hallam
 Sir Anthony . . . Mr. Morris
 Acres Mr. Harper
 Fag Mr. Woolls
 David Mr. Heard
 Coachman Mr. Ryan
 Falkland Mr. Wignell
 Mrs. Malaprop . . Mrs. Harper
 Julia . . . Mrs. Williamson
 Lucy Miss Tuke
 Lydia Languish . . Mrs. Morris

ROBINSON CRUSOE.

Crusoe Mr. Biddle
 Captain Mr. Woolls
 Pantaloон Mr. Wignell
 Pierot Mr. Harper
 Harlequin Friday . . Mr. Durang
 Donna Pantalina . Mrs. Williamson
 Columbine Mrs. Durang

"Madcap," and the pantomime "Robinson Crusoe." Colman's comedy, when it was first played in New York in 1785-6, was called the "Benevolent Merchant," probably because it was feared the word

"English" would be offensive. Sheridan's first dramatic work, the "Rivals," owed its production here to the success of the "School for Scandal," which, however, it has equaled in vitality. The "Madcap" was Fielding's "Miss Lucy in Town," and "Robinson Crusoe" has been ascribed to Richard Brinsley Sheridan.

The rest of the pieces, of which we now have full casts for the first time since the return of the American Company, had long been

ROMEO AND JULIET.

Romeo Mr. Hallam
 Capulet Mr. Henry
 Tybalt Mr. Wignell
 Friar Laurence . Mr. Morris
 Benvolio Mr. Biddle
 Paris Mr. Woolls
 Montagu Mr. Lake
 Peter Mr. Ryan
 Friar John Mr. Gay
 Mercutio Mr. Harper
 Lady Capulet . . Miss Tuke
 Nurse . . . Mrs. Williamson
 Juliet Mrs. Henry

Biddle as *Benvolio*. Mrs. Henry had succeeded Miss Hallam as *Juliet*, and Mrs.

FASHIONABLE LOVER.

Aubrey Mr. Henry
 Tyrrell Mr. Wignell
 Lord Aberville . Mr. Harper
 Colin Macleod . Mr. Biddle
 Bridgemore . . . Mr. Woolls
 Dr. Druid Mr. Heard
 Napthali Mr. Ryan
 Mortimer Mr. Hallam
 Lucinda Miss Tuke
 Mrs. Bridgemore. Mrs. Williamson
 Mrs. McIntosh . Mrs. Durang
 Augusta Aubrey . Mrs. Morris

familiar to American

play-goers. Among these the first in importance was "Romeo and Juliet." Hallam, it will be observed, still played *Romeo*, and Henry *Capulet*, but

Douglas was succeeded by Harper as *Mercutio*, Parker by Wignell as *Tybalt*, and Wall by

CATO.

Cato	Mr. Hallam
Portius	Mr. Henry
Marcus	Mr. Harper
Syphax	Mr. Morris
Sempronius . . .	Mr. Heard
Lucius	Mr. Biddle
Decius	Mr. Woolls
Juba	Mr. Wignell
Lucia	Mrs. Williamson
Marcia	Mrs. Morris

CLANDESTINE MARRIAGE.

Lord Ogelby . . .	Mr. Hallam
Sterling	Mr. Morris
Sir John Melville . .	Mr. Harper
Brush	Mr. Henry
Serg't Flower . . .	Mr. Biddle
Canton	Mr. Ryan
Traverse	Mr. Heard
Trueman	Mr. Woolls
Lovewell	Mr. Wignell
Mrs. Heidelberg . .	Mrs. Harper
Fanny	Mrs. Williamson
Betty	Miss Tuke
Nancy	Mrs. Durang
Miss Sterling . . .	Mrs. Morris

Hallam now had the title-role, instead of

Douglass, and was succeeded by Heard as *Sempronius*. Mrs. Morris was still the *Marcia*, but Miss Storer (Mrs. Henry) had given up *Lucia* to Mrs. Williamson. Harper succeeded Goodman, who was last heard from in Jamaica, and Wignell was the successor of Hughes, who had died there. Similar changes necessarily marked the revival of the "Clandestine Marriage" and the "Fashionable Lover." In the former, Mrs. Morris was now *Miss Sterling*, and in the latter

SIEGE OF DAMASCUS.

Abudah . Mr. Harper
 Daran . . Mr. Biddle
 Caled . . Mr. Henry
 Phocyas . Mr. Wignell
 Eumenes . Mr. Morris
 Herbis . Mr. Woolls
 Artemon . Mr. Lake
 Sergius . . Mr. Ryan
 Eudocia . Mrs. Morris

Augusta Aubrey, instead of Miss Hallam. Besides these we have casts of the "Siege of Damascus," which had been played in Philadelphia in 1769, and of the "True-Born Irishman," which had been frequently presented during and

after the Revolution. There were casts also of a number of farces previously given, either in whole or in part. In these the changes were unimportant, as Lake as *Gulwelly*, instead of McPherson, in the "Register Office," the addition of Hallam as *Marshal Fihrbellin*, and Ryan as *Olmutz*, and the substitution of Heard for Biddle as *Quiz* in "Love in a Camp," and the appearance of Wignell and Morris, as *Young* and *Old Philpot*, respectively, and of Mrs. Henry as *Maria* in the "Citizen," instead of the Kenna family. This closes the history of the company, as it is revealed by the casts, down to the close of the first season "by authority" in Philadelphia.

TRUE-BORN IRISHMAN.

Murrogh O'Dogherty . Mr. Henry
 Counsellor Mr. Harper
 Major Gamble . . . Mr. Morris
 Count Mushroom . Mr. Wignell
 Lady Kinnegad . Mrs. Williamson
 Mrs. Gazette . . . Mrs. Durang
 Mrs. O'Dogherty . Mrs. Morris

The season, to all appearances, had not been a prosperous one, but the explanation of the want of patronage was probably not due to the high prices to the theatre, as "Philo-Dramaticus" alleged in

his letter to the *Pennsylvania Packet*. The cause more likely was the political condition of the country. The first President of the United States had just been elected and public interest was absorbed in the preparations that were making to put the new government in working order. It is not surprising, therefore, that even the Dramatic Association of Philadelphia, which had succeeded in a final effort to make the stage free, should have left it to care for itself in these crowning days of the vital epoch in American history.

A feature of the Philadelphia theatre at that time was the presence of old Carlisle, the high constable and a man of mark in his day. He was of gigantic proportions and was always carefully dressed. He wore a black velvet coat and small clothes, a flapped waist-coat, silver knee and shoe-buckles and a three-cornered cocked hat. He carried a large, black cane surmounted with a silver head, on which was engraved the arms of Pennsylvania, and in the streets he was always followed by a large Newfoundland dog of great beauty. But, imposing as he was, he sometimes found it difficult to maintain order in the old Southwark Theatre, and more than once he was compelled to hear the rowdies in the gallery shouting "Carlisle's March," in derision and defiance of his authority.

CHAPTER XX.

JOHN STREET THEATRE, NEW YORK, 1789.

THE INAUGURATION OF PRESIDENT WASHINGTON—A LONG SEASON AT THE CAPITAL—NEW PLAYS PRODUCED—DUNLAP'S “FATHER”—HENRY'S QUARREL—UNFORTUNATE DISPOSITION OF THE HENRYS—RETIREMENT OF MRS. WILLIAMSON.

TEN days after the close of the Southwark Theatre for the first season “by authority,” the old American Company reopened the John Street Theatre in New York for an engagement that was to last from the 14th of April to the 15th of December. New York, at that time, was the seat of government. When the theatre opened, General Washington was about to leave Mount Vernon to be inaugurated the first President of the United States. Indeed, the day before the comedians began their New York campaign, Congress appointed a committee to receive the President upon his arrival, and the day after the theatre was reopened Mr. Samuel Osgood, whose house he was to occupy, was requested to put it in proper condition for his residence, at the public expense. All the world, wrote John Armstrong to General Gates, is busy collecting flowers and sweets of every kind to amuse and delight the President. For many days New York was absorbed in the work of preparation, but on the morning of the 23d of April the excitement reached its highest point, the ringing of bells and the booming of cannon giving notice that Washington had reached

Elizabeth-town. From Elizabeth-town Point the President's reception was a pageant. Surrounding the ferry-stairs, at the foot of which Governor George Clinton awaited the President-elect, the crowd was so dense that it required a large force of city officers to make a passage for Washington and his party. All the way from the landing-place to the executive mansion the streets were packed with an immense multitude. Every house on the route was decorated—every window was filled with the beauty and fashion of the capital. Flowers fell in the streets, as if on that bright April-day there was a snow-storm of exotics. The excitement only began to subside when Washington had taken the oath of office, in the sight of the people, on the balcony of the Federal Hall in Wall Street, and bowed as one of the humblest of God's creatures at the divine service that followed at old St. Paul's, in Broadway.

In marked contrast with the ceaseless activity all around them was the apparent inactivity of the comedians. To all appearances the

theatre was intended to be closed from the 18th of April to the 2d of May, two days after the inauguration. Whether it was actually opened on the latter date, is a matter of doubt, as the same bill was announced for the 2d and 4th, thus indicating a postponement. It may be, however, that the eagerness to obtain places at the playhouse, was so great, that it was unnecessary to advertise in the

LIST OF PERFORMANCES.

1789.

April 14	Beaux' Stratagem . . . Farquhar True-Born Irishman . . . Macklin
16	Earl of Essex Jones Musical Lady Colman
18	Clandestine Marriage Garrick and Colman High Life Below Stairs . Townley
May 4	Wonder Mrs. Centlivre Musical Lady.
6	School for Scandal . . Sheridan Poor Soldier O'Keefe
8	Brothers Cumberland Lyar Foote
11	School for Scandal. Poor Soldier.

newspapers. The little city was filled with visitors as it had never been filled before. The crush was so great that for the first time in its history New York was unable to house its guests. The visitors were from every part of the Union, and many of them, no doubt, had never seen a play. That the theatre should have remained closed, regardless of such opportunities to obtain full houses, without trouble or expense, is unlikely, especially as the managers were taking an active interest in the events of the time. On the evening after the inauguration the little house in John Street was alight with transparencies, one of which represented Fame as an angel descending from heaven to crown Washington with the emblems of immortality. That there was no hiatus during this period is all the more likely, because there were fewer postponements this season than usual on account of the indisposition of important members of the company.

	May 13—Rivals	Sheridan
	Ghost	Mrs. Centlivre
	18—Careless Husband	Cibber
	Padlock	Bickerstaff
	20—Roman Father	Whitehead
	Lyar.	
	22—Brothers.	
	Miss in her Teens	Garrick
	25—Clandestine Marriage.	
	Cross Purposes	O'Brien
	27—She Stoops to Conquer . .	Goldsmith
	Widow's Vow	Inchbald
	30—George Barnwell	Lillo
	Poor Soldier.	
June	1—West Indian	Cumberland
	Mayor of Garratt	Foote
	2—Fashionable Lover . .	Cumberland
	Register Office	Reed
	4—Heiress	Burgoyne
	Rosina	Mrs. Brooke
	5—Clandestine Marriage.	
	Citizen	Murphy
	8—Richard III	Shakspere
	True-Born Irishman.	
	12—School for Soldiers . . .	Henry
	Who's the Dupe?	Mrs. Cowley
	22—He Would be a Soldier . .	Pilon
	Rosina.	
	26—Duenna	Sheridan
	Robinson Crusoe	Sheridan
	29—Choleric Man	Cumberland
	Robinson Crusoe.	
July	1—He Would be a Soldier.	
	Who's the Dupe?	
	6—School for Soldiers.	
	Inkle and Yarico	Colman, Jr.
Sept.	7—Father	Dunlap
	Who's the Dupe?	
	9—Father.	
	Like Master Like Man . .	Vanbrugh
	11—Father.	
	High Life Below Stairs.	
	14—Belle's Stratagem . .	Mrs. Cowley
	Inkle and Yarico.	
	16—Father.	
	Catharine and Petruchio.	Shakspere

Sept. 21—*Wonder.*

Old Maid Murphy
(Mr. Woolls' Benefit.)

24—*Monody to the Chiefs.*

English Merchant . . . Colman
Dead Alive O'Keefe
(Mrs. Henry's Benefit.)

28—*Word to the Wise* . . . Kelly

Poor Soldier.

(Mrs. Morris' Benefit.)

Oct. 1—*All in the Wrong* . . . Murphy

All's Well that Ends Well.

(Mrs. Henry's Benefit.)

5—*Merry Wives of Windsor*
Shakspeare

Barataria Pilon
(Mr. Harper's Benefit.)

8—*Drummer* Addison
Agreeable Surprise . . . O'Keefe
Shipwreck (Pantomime).

(Mr. Wignell's Benefit.)

12—*School for Scandal.*

Critic Sheridan
(Mrs. Harper's Benefit.)

19—*Duplicity* Holcroft
Cheats of Scapin Otway
(Mr. Morris' Benefit.)

26—*Gustavus Vasa* Brooke
Apprentice Murphy
(Mr. Hallam's Benefit.)

30—*Tempest* Dryden
Love in a Camp O'Keefe
(Mrs. Hamilton and Mr. Woolls'
Benefit.)

Nov. 5—*Provoked Husband* . . Vanbrugh
Fair American Pilon
(Mrs. Williamson's Benefit.)

9—*Maid of the Mill* . . Bickerstaff
Fair American.
(Mrs. Williamson and Mr. Biddle's
Benefit.)

13—*School for Wives* Kelly
Invasion Pilon
(Mr. Heard and Mr. Ryan's
Benefit.)

16—*Jealous Wife* Colman

Indeed, I find only one instance noted in the newspapers during the entire season from April to December. That was the postponement of the "Careless Husband" and the "Padlock," from the 15th to the 18th of May, in consequence of the illness of Mrs. Henry. It is to be regretted that the casts were not printed in the newspapers at this time, as the season was remarkable for the number of new pieces produced. The earliest of these was Pilon's "He Would be a Soldier," a comedy that met with a success beyond its merit in England, but never obtained great popularity in this country. Cumberland's "Choleric Man" followed on the 29th, and the younger Colman's "Inkle and Yarico" on the 6th of July, the last night of performance previous to the summer vacation. When the theatre was reopened on the 7th of September Dunlap's first comedy, "The Father," had its first production. It was played

four times, an unusual success at that period. O'Keefe's comic opera, "Dead Alive," had its first production in this country on the 24th of September, for Mrs. Henry's benefit, while Mr. Henry, for his own benefit, on the 1st of October, presented a new comedy, called "All's Well that Ends Well; or, the Stranger at Home," written "by a citizen of the United States." It was never heard of afterwards.

Mrs. Harper, on her night, brought out Pilon's farce "Barataria;" Mr. Morris introduced Holcroft to the American stage, presenting for the first time his comedy "Duplicity," and Mr. Heard and Mr. Ryan for their joint benefit presented one of Pilon's farces, the "Invasion." On the last night of the season a sketch by Dunlap, called "Darby's Return," was played for Mr. Hallam's benefit. Dunlap says it was written at Wignell's request for his benefit. If such was the case, it is singular that Wignell advertised three pieces for his first night, including a new pantomime, of which "Darby's Return" was not one, and two pieces never performed before in America, O'Keefe's "Toy" and Sheridan's "Critic," when he took a second benefit—without naming it. For his second night Mr. Henry gave "Cymon and Sylvia" and O'Keefe's "Prisoner at Large." It will be observed that the new productions were generally presented as benefit novelties.

Both Mr. and Mrs. Henry this season manifested the peculiar traits of character for which they were noted among their contempor-

Nov. 16	Wapping Landlady.
	Apprentice.
	(Gay, Durang and Lake's Benefit.)
24	Toy O'Keefe
	Critic.
	(Mr. Wignell's Benefit.)
30	Cymon and Sylvia . . . Garrick
	Prisoner at Large . . . O'Keefe
	(Mr. Henry's Benefit.)
Dec. 7	Toy.
	Shakspere Jubilee . . . Colman
	(Mr. Morris' Benefit.)
9	English Merchant.
	Prisoner at Large.
11	Busybody . . . Mrs. Centlivre
	Robinson Crusoe.
15	Heiress.
	Miser Fielding
	Darby's Return . . . Dunlap
	(Mr. Hallam's Benefit.)

raries. Sudden and quick of quarrel was the manager. Capricious and disobliging was the manager's wife. A few weeks before the close of the season of 1789 in New York Henry printed a card¹ in the newspapers that was in the nature of an appeal, but betrays his peculiar foible. I have no knowledge of the quarrel beyond that afforded by the card, but it is evident Henry received a thorough drubbing. Indeed, according to the notes of John Durang, he generally got the worst of it in his personal encounters. One night, soon after this quarrel in New York, he had a set-to with Hallam in the dressing-room of the Southwark Theatre, in which, notwithstanding he was a large man and Hallam but five feet seven in stature, he was beaten. Hallam was a quick, active man, but Henry, owing to his frequent attacks of gout, could not fight. It was said the two managers never agreed but once, and then it was in an emergency. They were in a boat on the Schuylkill River near Gray's Ferry. By some means the boat was upset and both fell into the water. As he was in danger of drowning, Henry cried in the language of Cæsar to Cassius, "Help me, Hallam, or I sink," to which his partner answered, "Help

¹ HENRY'S CARD.—*To the Public.*—Confined to my bed for some days past by the severe bruises I received in a late quarrel, equally unexpected as unsought and maliciously misrepresented, not being able as yet to leave my room, I am under the necessity of thus addressing my friends and the public at large, requesting them to suspend their opinion till the truth can be fully explained; for at present, with my single voice and debilitated state, any endeavor to stop the tide of calumny would be as feeble in the attempt as impracticable in the execution. 'Tis on the justice and humanity of my fellow citizens I must rely, who are too generous, too equi-

table to condemn a man, twenty-three years in their service, unheard.

I, therefore, propose to my opponent, for the sake of his character as well as of my own, that five or six gentlemen of this city be applied to to take upon themselves the (in this case) truly kind office to hear both parties with the evidence that each can produce. On this decision I will cheerfully stake my reputation, conscious that I can exonerate myself to the satisfaction of the public—otherwise content in submitting to their severest displeasure. JOHN HENRY.

No. 5 Fair-street.

October 15th, 1789.

me, Henry, or I sink." On this occasion they actually assisted each other. In illustration of their frequent differences Durang tells an amusing anecdote. One evening, just previous to a performance, Hallam claimed to be very ill and requested Henry, who at the time was limping with the gout, to make an apology for him to the audience.

"What shall I say?" Henry asked. "What excuse can I make? You look very well."

"Say that I am lame," Hallam replied.

"That will be of no use—the audience won't believe me," Henry contended.

"Why not?" Hallam inquired.

"Because," said Henry, "they will see that I am lame and that you are not."

"Well, then," answered Hallam, "tell them my sympathy for you has made me lame."

Even before Henry's pugnacious disposition had brought him into a trouble that induced him to print his humiliating card in the newspaper's, Mrs. Henry's capriciousness was the occasion for loud complaints. As early as the 13th of May a correspondent, "Eugene," wrote to the New York *Gazette* to say that as an actress she should show a disposition to please the public in the display of her theatrical abilities. Her refusal to take the part of *Norah*, which "Eugene" said he was persuaded Mrs. Harper would resign to her with cheerfulness, was the occasion for this reproof. From that time until her death Mrs. Henry was always in trouble, and both at Philadelphia and at Annapolis she was hissed and in danger of being driven from the stage.

After the close of this season in New York the name of Mrs. Williamson disappears from the bills. Mrs. Williamson joined the

MRS. WILLIAMSON'S PARTS.

Plays.

Cato	Lucia
Clandestine Marriage	Fanny
English Merchant	Mrs. Goodman
Fashionable Lover	Mrs. Bridgemore
Heiress	Miss Alton
Much Ado About Nothing	Margaret
Rivals	Julia
Romeo and Juliet	Nurse

Farces.

Cross Purposes	Emily
Robinson Crusoe	Donna Pantalina
Shakspere Jubilee	Lettice
True-Born Irishman	Lady Kinnegard

specially favored is scarcely indicated by their work. For instance, Dunlap says there were two Misses Tuke brought out by Hallam, one after the other. It is impossible to determine from the bills whether the Miss Tuke of 1785 and 1787 was the same person, and so an attempt to judge other actresses from their parts must be futile. Mrs. Williamson's place was afterwards taken, if it can be said she had a successor, by Mrs. Hamilton, who had been with the company in Jamaica and who rejoined it at Baltimore, where she was first noticed as *Mrs. Blandish* in the "Heiress." Mrs. Hamilton remained with the American Company for a number of years. The presence of Mrs. Hamilton in the United States is easily accounted for, but the coming of such actresses as Mrs. Remington, Mrs. Sewell and Mrs. Williamson, who appeared only to disappear, cannot be readily explained. Mrs. Sewell afterwards kept a girl's school in New York and Philadelphia, but the fate of the others is unknown.

American Company at Baltimore in 1788, and subsequently played with it both in Philadelphia and New York. She seems to have been the successor of Mrs. Sewell. Whether she had little ability or was an accomplished actress, it is impossible to say from the few parts in which she is known to have appeared. The professional rank even of the ladies who were

CHAPTER XXI.

WILLIAM DUNLAP.

THE FIRST PROFESSIONAL PLAYWRIGHT IN THE UNITED STATES—DUNLAP'S LITERARY CHARACTER—HIS FIRST COMEDY—IT IS NOT PRODUCED—“THE FATHER” AND “DARBY’S RETURN”—A GLANCE AT HIS DRAMATIC WORKS.

AS William Dunlap was the first American man of letters who made the writing of plays a profession, he is entitled to a consideration that needs be accorded to few of his successors. Although he wrote, or adapted, as many as sixty-three dramatic pieces, he was more than a playwright. As an artist he painted numerous portraits and many sketches of his theatrical contemporaries, most of them, it must be confessed, wretched caricatures. His frontispiece to the “Contrast” would have been discreditable to a self-taught amateur. His sketch of himself, showing his painting of “Hamlet” to his father and mother, is grotesque. His drawing of Mrs. Hallam (Miss Tuke), as *Mariana* in the “Dramatist,” is only remarkable for the acuteness of the actress’ nose. His so-called portrait of Mrs. Wignell, engraved for the collected edition of his plays, ought to have cost him the lady’s friendship. Besides being playwright and artist, he became a manager and failed through his want of knowledge of the theatrical business. Then he wrote a biography of George Frederick Cooke, in which he exaggerated Cooke’s love of the bottle but showed little real

appreciation of Cooke's art. Not content with this, he wrote a so-called novel, "The Water-Drinker," in which he introduced Cooke by name and once more exaggerated his vices. At last, when he was an old man, among other books that he produced as a hack writer, he published a "History of the American Theatre," that for more than half a century was accepted as an authority, because no one took the trouble to inquire into its character. There probably never was a book written to throw light upon a subject that succeeded so completely in confusing it. Dunlap's statements of fact are almost always misstatements, either in whole or in part. His account of the Hallams in England is wholly fictitious. His statements in regard to the first Annapolis Theatre, and of the appearance of Wynell and Herbert, of the original Hallam company, at the Maryland metropolis, are entirely erroneous. Probability never entered into his guesses. He reprinted an epilogue that he attributed to Singleton, a player, notwithstanding Singleton had been absent from the country five years at the time of its delivery. Had he examined the files of the *Pennsylvania Gazette*, which he could have seen and which he should have examined, before undertaking to write history, he would have found that the original version of this epilogue was written by Adam Thomson, of Philadelphia. The Southwark Theatre, he says, was built in 1760, instead of 1766; that this is not a misprint is proved by the fact that he ignores the actual building and opening of the theatre altogether. John Henry's *debut* he places in New York instead of Philadelphia, and so, too, with the Storer sisters. In 1771, when that famous brick theatre at Annapolis, that he was led to believe was in existence as early as 1752, was built and opened, he had entirely lost sight of the American Company. He had no knowledge of the existence of other

companies before the Revolution, and he asserted as certain that Godfrey's play, "The Prince of Parthia," was not performed, whereas it was produced by Douglass' company more than twenty years before the production of the "Contrast." His dates are almost always wrong. He seems even to have blundered in regard to the conditions under which some of his own pieces were produced. He thus presents to the world the remarkable example of a man who wrote the annals of the American stage from some scattered memoranda and out of his own head. The consequence of all this was that the stream of American theatrical history was poisoned at its source. Dunlap's mistakes permeate everything that has since been written about the early history of the American theatre, even down to a recent American supplement to the "Encyclopædia Britannica." So many and so inexcusable were Dunlap's inaccuracies that it is impossible not to wonder at the mental equipment of a man who could be guilty of them and yet claim for himself that he was, like Colley Cibber, the only man of his time fitted for his task.

While it is impossible not to condemn Dunlap's work as a historian in the severest terms, it must be conceded to him, by way of partial exculpation, that he was one of the peculiar products of a peculiar time. There was no man of his epoch more thoroughly representative of its conditions, aspirations and opportunities. He was the son of Samuel Dunlap, a North of Ireland man, who was at one time an officer in an English regiment, and as such participated in the siege of Quebec, where Wolfe fell. William was born at Perth Amboy, N. J., February 10th, 1766, and was an only child. His education was neglected, but his love of books was strong and he was a voracious reader. While he was still a lad his father, who was a loy-

alist, removed to New York City, then occupied by the British. As a youth he devoted himself to drawing, and found delight in attending the performances of the military players at the theatre in John Street. All his boyish occupations and amusements, however, were suspended for many months by a wound, caused by a missile thrown by one of his playmates, that resulted in the loss of his right eye. When the war closed, in 1783, the young man, then only 17 years old, went to England to study painting under Benjamin West. There he made little progress as an art student, much of his time being devoted to the theatres, of which he was a constant attendant. After a residence of four years in London he came back to New York, to hear encomiums of the "Contrast," which had been produced just previous to his return. Royall Tyler's success inspired him with an ambition to become a dramatist and a man of letters. He at once determined to write a play, an undertaking in which he was encouraged by other young men of like ambitions, his friends and associates. Measured by the later standards of judgment his literary, dramatic and artistic work can be accorded no high praise, but in an age that produced little that was excellent in literature, in art or in research, there was no reason why William Dunlap should prove exceptional in genius. But faulty as he was as painter, as dramatist and as historian, he was in advance of his time—in advance of the other young men with whom he associated and who sounded the praises of each other so vigorously. He wrote better plays than either of his two friends—John Blair Linn and Elihu Hubbard Smith. As a writer he excelled his friend, Charles Brockden Brown, except in fiction. He wrote verse that, commonplace as it was, was scarcely inferior to the other verses in the once popular "Columbian Muse." Even his "*History of the American Theatre,*"

full of mistakes as it is—mistakes for which it is impossible to forgive him—has some features that commend it. His professional relations with Hallam, Henry, Wignell, Hodgkinson and Cooper, his personal contact with Mrs. Morris, Mrs. Henry, Mrs. Hallam, Mrs. Merry and other distinguished actresses, enabled him to present posterity with portraits of the early players on the American stage that the world could ill afford to have lost. But for him many details of a personal nature for the first quarter of a century after the Revolution would have been obliterated from our dramatic annals. Had he not been at once jealous and abusive of every one outside of his own immediate circle of friends, ignoring the efforts of others not inferior to his own, he might be looked upon as a very interesting figure of a time when aspiration was, as yet, unable to realize her ambitious aims.

Dunlap's first comedy, the "Modest Soldier; or, Love in New York," was written in a few weeks in the autumn or winter of 1787. A Yankee servant, a travelled American, a Revolutionary officer, a New York fop of the time; and an old gentleman and his two daughters, one of the ladies lively and the other serious, made up the list of characters drawn by the young dramatist. The comedy written, the author began to look about him for some one to introduce him to those mighty potentates, the managers. At that time there was living in New York, under an assumed name, an English actor, who had occupied a position of some importance on the London boards, Mr. Dubellamy. "He was now past his meridian," Dunlap says, "but still a handsome man." If Dubellamy ever played in the United States, all trace of his appearances has been lost. To Dunlap he was pointed out as a medium of communication with the managers, Hallam and Henry. To him the young dramatist applied, finding the old

actor sufficiently easy of access and full of the courtesy of the old school. A meeting was arranged at the City Tavern, where the play was read by the author over a bottle of Madeira, both the wine and the comedy receiving the approbation of the veteran. Dubellamy's compliments, as Dunlap reports them, were almost grotesque—too highly flavored even to deceive the eager playwright. The comedy was excellent in Dubellamy's opinion—"wanted a little pruning, but far less than 'She Stoops to Conquer' when Goldsmith read it to us in the green-room." An introduction to the managers followed, and the play was again read by appointment at Henry's house, in the presence of Mr. Hallam and Mr. and Mrs. Henry. The lady was polite, Henry complimentary, Hallam shy and silent. The result was that the comedy was accepted and cast, if not put in rehearsal, but it was never produced. Eager as the managers were to strengthen themselves with the New York public by courting the budding literary talent of the capital, there were insurmountable obstacles to its production. There was no part for Henry. Hallam's part was inferior to that assigned to Wignell. Mrs. Morris was cast by the author for the lively sister, the part being in every way superior to that designed for Mrs. Henry. There were consequent delays, and finally a postponement until the following season. Then alterations were proposed and made to suit Mrs. Henry, but the objections to the comedy were past remedy. Unconsciously the author had written a play best suited to the comic powers of Mrs. Morris and Mr. Wignell, who were already at variance with the managers. In the meantime, while still buoyed up with a hope of the speedy production of his first work, Dunlap wrote a second comedy in which, as it happened, there was a part suited to Henry and another that was not displeasing to his wife. The lively

lady this time was inferior to the character assigned to Mrs. Henry. Mr. Henry seized upon this comedy with avidity; the author was easily persuaded to allow it to precede the production of his earlier work, and the first was ultimately consigned to oblivion.

Dunlap's second comedy, which was first produced September 7th, 1789, was called "The Father; or, American Shandyism." It was in five acts and was supplied with the customary prologue and epilogue, both written by the author of the comedy, the former being spoken by Mr. Wignell and the latter by Mrs. Henry. These productions were smoothly written, but neither contained anything either new or striking. The usual allusions were made to the obscenity of the stage in the past, coupled with the assurance that

. . . If displeased with this night's homespun fare,
Your palates ask high-seasoned food and rare,
This artless muse has none; but, free from waste,
Invites you to a frugal, plain repast;
Fruits of your country's growth, food for the mind,
Where moral truth and sentiment are joined.

The epilogue is in a lighter vein, Mrs. Henry, as *Miss Filton*, speaking as if to the author behind the scenes:

A comedy, good sir, I think you call it?
A tragedy as well—how I could maul it!
Oh, had my fate but placed me in the pit,
Or up with you, ye thunderers of wit,
I'd groan'd and hiss'd, until the roof had split.
(Advances to the audience.)

Ha, ha, ha, ha! I've frighten'd him to death
And rail'd and rag'd till I am out of breath.

The comedy was published immediately after its production; was reprinted in the *Massachusetts Magazine* for October and November, 1789, from which it was recently copied as one of the publications

of the Dunlap Society; was republished at Halifax, and finally, in 1807, was included in a partial collection of Dunlap's dramatic works, with the title of the "Father of an Only Child." Dunlap claimed for it that it was the first American play that was printed after being performed in a regular theatre. It must be said, however, that the "Prince of Parthia" was printed before it was performed, and that the publication of the "Contrast" had long been projected and appeared a few months after the appearance of the "Father."

The success of Dunlap's comedy as a dramatic production is open to question. At most, the reception accorded it was what in

THE FATHER.

Colonel Duncan	Mr. Henry
Mr. Racket	Mr. Hallam
Ranter	Mr. Biddle
Captain Haller	Mr. Harper
Lieutenant Campley	Mr. Woolls
Dr. Quiescent	Mr. Wignell
Cartridge	Mr. Ryan
Jacob	Mr. Lake
Mrs. Racket	Mrs. Morris
Miss Felton	Mrs. Henry
Mrs. Grenade	Mrs. Harper
Susannah	Miss Tuke

these days would be called a *succes d'estime*. Its popularity fell far short of that of the "School for Scandal" or the "Poor Soldier." None of the newspapers spoke of it. It was withdrawn after four performances in New York, and none of the company chose it for a benefit night. That it was carefully studied and well performed we may accept the assurances of Dunlap. That it was "received with great applause by the citizens" is all the more open to doubt, because Dunlap's declaration that the comedy was played until the benefits began, about three weeks, is misleading. As a matter of fact, it was played only three times in succession, one week; was then laid aside for the production of the "Belle's Stratagem," and for the following play-night, the 16th of September, was advertised for the "last time." Evidently the historian of the American Theatre was partial to the author of the "Father."

The plot of the comedy was strictly local, the action taking place in New York. The first act is merely introductory. Mr. Hallam and Mrs. Morris as *Mr. and Mrs. Racket* are at breakfast, *Racket* wearing a patch on his nose, the result of testing his horsemanship on the back of a cow the night before. His wife complains of his intemperance and inattention, and he responds by reading from a newspaper the vote of the New York Legislature ratifying the new Constitution. The lady retires and *Ranter* (Mr. Biddle), called *Rusport* in the "Father of an Only Child," enters. He is an impostor, who pretends to be a British officer on his way to Canada. His purpose is to seduce *Mrs. Racket* and then marry her sister, *Miss Felton* (Mrs. Henry), called *Caroline* in the later version. The sisters are the wards of *Colonel Duncan* (Mr. Henry)—afterwards called *Colonel Campbell*—who arrives in New York, accompanied by his servant *Cartridge* (Mr. Ryan)—a sort of *Corporal Trim*, rechristened *Platoon*—to visit the sisters. He finds *Mrs. Racket* leaning too confidently upon the arm of *Ranter*, who boldly avows his wicked intentions in those "asides" that were such an essential part of talking comedy. The second act, like the first, is mere dialogue—a conversation between *Duncan* and *Cartridge* about playing at fortifications, after the manner of *Shandy* and *Trim*; a conversation of *Col. Duncan* with *Miss Felton* and the *Widow Grenade* (Mrs. Harper), *Miss Felton's* duenna, who always speaks in military language, and a conversation between *Dr. Quiescent* (Mr. Wignell)—afterwards *Tattle*, the *Marplot* of the piece—and *Mr. and Mrs. Racket*. The doctor is never quiescent, but rattles on with his tattle to the end of the act. In the third act *Miss Felton* sighs for her lover, *Capt. Haller* (Mr. Harper), and reveals to the *Colonel* the persecutions to which she is subjected by *Dr. Quiescent* and *Ranter*. In the fourth

act *Haller* turns up, disguised as an old soldier, accompanied by *Licut*, *Campley* (Mr. Woolls), his friend. They are in search of *Marsh*, *Haller's* former servant—*Ranter*—who is thwarted and exposed in the fifth act, *Miss Felton* finding her lover and *Col. Duncan* a son. The parts not heretofore mentioned, *Susannah* (Miss Tuke) and *Jacob* (Mr. Lake), a German soldier left behind by the Hessian contingent, were the servants in the *Racket* household. As *Jonathan*, in the "Contrast," was the first stage Yankee, so *Jacob* was the first introduction of the broken English that has resulted in the German dialect comedian. The merits of the comedy were summed up by Dunlap himself, when he said they had never entitled it to revival. It was played in Philadelphia and Baltimore in 1790, but was not given more than once in either of these cities. It was, however, repeated in Philadelphia during the season of 1790-91. As finally revised by the author it was never played at all.

Whether "Darby's Return" was written for Mr. Wignell's benefit, as Dunlap asserts, or was first presented for the benefit of Mr. Hallam,

DARBY'S RETURN.

Darby	Mr. Wignell
Dermot	Mr. Woolls
Father Luke	Mr. Biddle
Clown	Mr. Ryan
Kathleen	Mrs. Morris
Old Woman	Mrs. Hamilton

as the advertisements indicate, it certainly proved a popular interlude in Wignell's hands. On the night of its first production, whether it was the 24th of November or the 9th of December,

President Washington witnessed the representation. In this trifle *Darby*, in the "Poor Soldier," returns to Ireland, and recounts his adventures in Europe and America. Many of the passages made direct reference to the President, and when *Darby* told of the adoption of the Federal Constitution and of the inauguration, which was an

event still fresh in every mind, the audience intently watched every change in Washington's countenance. According to Dunlap, he smiled at these lines alluding to the change in the government:

There, too, I saw some mighty pretty shows;
A revolution without blood or blows,
For, as I understand the cunning elves,
The people all revolted from themselves;

but he looked serious when *Darby* told of

A man who fought to free the land from woe,
Like me, had left his farm, a-soldiering to go;
But having gained his point he had, like me,
Returned his own potato-ground to see.
But there he could not rest. With one accord
He's called to be a kind of—not a lord—
I don't know what—he's not a great man sure—
For poor men love him just as he were poor.

When Kathleen asked :

How looked he, *Darby*? Was he short or tall?

Dunlap says "his countenance showed embarrassment from the expectation of one of those eulogiums which he had been obliged to hear on many public occasions, and which must doubtless have been a severe trial to his feelings; but *Darby's* answer that he had not seen him, because he had mistaken a man 'all lace and glitter, botherum and shine' for him, until all the show had passed, relieved the hero from apprehension of further personality, and he indulged in what was with him extremely rare, a hearty laugh."

Dunlap's subsequent work belongs to other epochs, but the reader's interest in it will not tempt him to wish for an account of it out of the chronological order.

CHAPTER XXII.

THE AMERICAN COMPANY, 1790.

THE COMEDIANS IN PHILADELPHIA—A LONG ENGAGEMENT AT THE SOUTHWARK THEATRE—DEBUT OF THE FIRST ACTOR OF AMERICAN BIRTH—“WIDOW OF MALABAR”—BRIEF ENGAGEMENTS AT BALTIMORE AND ANNAPOLIS.

ALTHOUGH New York continued to be the seat of government during the greater part of the year 1790, the Old American Company was absent from the capital until late in 1791. Philadelphia at that time was the metropolis, and before the comedians once more turned their faces towards New York had again become the capital. Here the company remained from the beginning of January to the middle of July, visiting Baltimore in the summer and Annapolis in the autumn, and returning to Philadelphia in December. The year was one of steady work, almost without incident, but it was the last year when anything like harmony was maintained in the old organization that had so long held a monopoly of the American stage. The American spirit was beginning to assert itself and was no longer disposed to be content with the meagre theatrical service of the colonial era. This new spirit found expression, as we have seen, in Dunlap's prologue to the “Father” and in the play itself, and Samuel Low, a New York banker, chose opposition to the Federal Union as the theme of a comedy written in 1788 and printed in 1789. This piece was

called the "Politician Outwitted." Although offered to Hallam and Henry for production, it was not accepted—"rejected by the managers," says Dunlap, with that narrow spirit that always characterized his treatment of his contemporaries, "and printed for their justification by the author." Mr. Low's *Politician* has at least one merit—he is a type of the anti-Federalists who sought to prevent the adoption of the Constitution of the United States.

The Philadelphia season of 1790 began on the 6th of January and did not finally close until the 19th of July. The opening bill was advertised for the 8th as well as the 6th of January, but whether it was repeated is uncertain, as the theatre was closed during the next ten days for alterations, because the house was found to be too cold. After it was reopened on the 18th, performances were given regularly three times a week until Passion Week, when the theatre was again closed from the 27th of March to the 5th of April. Dunlap's "Father" was played for the first and only time this season in Philadelphia on the 5th of February, and on the 22d, Washington's birthday, "Gustavus Vasa" was performed in honor of the father of his country. For the

LIST OF PERFORMANCES.

1790.

Jan.	6—Rivals	Sheridan
	Critic	Sheridan
18—	Miser	Fielding
	Old Maid	Murphy
20—	Clandestine Marriage	Garrick and Colman
	Miss in her Teens . . .	Garrick
22—	Gamester	Moore
	Who's the Dupe? . . .	Mrs. Cowley
25—	All in the Wrong	Murphy
	Catharine and Petruchio	Shakspeare
27—	She Stoops to Conquer .	Goldsmith
	High Life Below Stairs .	Townley
29—	Beaux' Stratagem . . .	Farquhar
	Musical Lady	Colman
Feb.	1—Wonder	Mrs. Centlivre
	Musical Lady.	
3—	Provoked Husband . . .	Vanbrugh
	Prisoner at Large . . .	O'Keefe
5—	Father	Dunlap
	Lyar	Foote
8—	School for Scandal . . .	Sheridan
	Prisoner at Large.	
10—	Love in a Village . . .	Bickerstaff
	Robinson Crusoe . . .	Sheridan
12—	Brothers (Shipwreck) .	Cumberland
	Robinson Crusoe.	

Feb. 15—Heiress Burgoyne
 Musical Lady.
 17—Jealous Wife Colman
 Who's the Dupe?
 19—Earl of Essex Jones
 Dead Alive O'Keefe
 22—Gustavus Vasa Brooke
 Who's the Dupe?
 24—Constant Couple Farquhar
 Love in a Camp O'Keefe
 26—Hamlet Shakspere
 Wrangling Lovers Lyon
 27—Constant Couple.
 Love in a Camp.
 March 1—Venice Preserved Otway
 Poor Soldier O'Keefe
 3—Merry Wives of Windsor
 Shakspere
 Miller of Mansfield Dodsley
 5—West Indian Cumberland
 Citizen Murphy
 8—Richard III. Shakspere
 Prisoner at Large.
 10—English Merchant Colman
 Lyar.
 13—Douglas Home
 Dead Alive.
 15—Douglas.
 Cross Purposes O'Brien
 17—Love Makes a Man Cibber
 Miss in her Teens.
 26—Selima and Azor Collier
 Prisoner at Large.
 27—George Barnwell Lillo
 Love in a Camp.
 April 5—Macbeth Shakspere
 Wrangling Lovers.
 6—George Barnwell.
 Love in a Camp.
 8—George Barnwell.
 Ghost Mrs. Centlivre
 10—Toy O'Keefe
 Wrangling Lovers.
 (Benefit of the Poor.)
 14—School for Scandal.
 Poor Soldier.

19th and 24th of March the bill of the 17th was advertised, thus indicating postponements. When "Douglas" was played on the 13th of March, a young gentleman made his first appearance on the stage as *Young Norval*. This was John Martin, to whom Dunlap accords the credit of being the first actor of American birth. Martin was born in New York and was intended for the bar, but, "induced by habits of idleness and the applause bestowed on his recitations by his idle companions," he abandoned the law for the stage. He was a young man of fair complexion, medium height and light figure. That Dunlap's account of the causes that led Martin to adopt the stage was overdone is apparent from the historian's further declarations that the actor worked hard, lived poor and became a useful if not a brilliant player. The performance for the benefit of the poor on the 10th of April was advertised as "in lieu

of any penalty incurred before repeal." After the performance of the 24th of April the house was closed until the 3d of May for "decorations." Complaint was made after Henry presented "*Selima and Azor*" for his benefit, that all ranks were enraptured with its sing-song nonsense, while the finest scenes in Shakspere were neglected. This complaint found justification in the fact that Mrs. Henry, who had intended "*Romeo and Juliet*" for her benefit, was led to change her bill "at the desire of friends." Among the pieces that had their first production in Philadelphia were O'Keefe's "Prisoner at Large" and "Dead Alive," Dunlap's "Father" and "Darby's Return," Henry's "School for Soldiers," Mrs. Cowley's "Belle's Stratagem," Jackman's farce "All the World's a Stage," and an anonymous interlude originally produced at the Haymarket, called "Half an Hour After Supper." The only play that was even partly

	April 16—	Zara	Hill
		Rosina	Mrs. Brooke
	19—	Toy.	
		Critic.	
	22—	Tamerlane	Rowe
		Apprentice	Murphy
	24—	Tempest	Dryden
		Neptune and Amphitrite.	
		Prisoner at Large.	
May	3—	Alexander the Great	Lee
	5—	Alexander the Great.	
		Poor Soldier.	
	7—	Widow of Malabar	Humphreys
		Invasion	Pilon
	10—	Widow of Malabar.	
		Devil to Pay	Coffey
	13—	Othello	Shakspere
		Padlock	Bickerstaff
	17—	School for Soldiers	Henry
		Half an Hour After Supper.	
		Inkle and Yarico . . .	Colman, Jr.
		(Mr. Henry's Benefit.)	
	20—	Maid of the Mill	Bickerstaff
		Monody on the Chiefs.	
		Cymon and Sylvia	Garrick
		(Mrs. Henry's Benefit.)	
	24—	Belle's Stratagem	Mrs. Cowley
		True-Born Irishman . . .	Macklin
		(Mrs. Morris' Benefit.)	
	27—	Rivals.	
		Barataria	Pilon
		(Mr. Harper's Benefit.)	
	31—	Grecian Daughter	Murphy
		Midas	O'Hara
		(Mr. Morris' Benefit.)	
June	3—	School for Wives	Kelly
		All the World's a Stage . .	Jackman
		(Mrs. Harper's Benefit.)	
	7—	Mrs. Henry's Benefit.	
		(Bill as before.)	
	10—	Duenna	Sheridan
		Shakspere Jubilee	Colman
		(Mr. Woolls' Benefit.)	
	14—	Theodosius	Lee
		Miser.	
		Darby's Return	Dunlap
		(Mr. Wignell's Benefit.)	

- June 17—Mr. Woolls' Benefit.
 (Bill as before.)
- 24—Suspicious Husband . . . Hoadly
 Harlequin's Invasion . . . Garrick
 (Mr. Hallam's Benefit.)
- July 1—Clandestine Marriage.
 Banditti O'Keefe
 Harlequin Cook.
 (Benefit of Martin, Heard, Biddle
 and Mrs. Hamilton.)
- 7—Contrast Tyler
 Agreeable Surprise . . . O'Keefe
 Ombres Chinoises.
 Harlequin Skeleton.
 (Benefit of Ryan, Robinson, Dur-
 rang and Gay.)
- 12—Merchant of Venice . . Shakspere
 Lying Valet Garrick
 (Benefit of Mr. Morris and Mrs.
 Harper.)
- 19—Tamerlane.
 Deserter Dibdin
 (Mr. Woolls' Benefit.)

of American origin that had its first production during the season was the "Widow of Malabar," translated from the French of M. Le Mierre by Colonel David Humphreys, who had been aide-de-camp to General Washington. Colonel Humphreys was, perhaps, the most noteworthy literary snob of his period, and it is to his snobbery that the preservation of the cast of the "Widow of Malabar" was due. To him, indeed, was ascribed some of that anti-

republican etiquette that was part of the President's levees in the early period of Washington's administration. It is not surprising, therefore, that his snobbery is part of the history of the play. He could not bring himself to say that he had merely translated the Frenchman's work—when he published it in his own so-called "Miscellaneous Works," as he did almost immediately after its production—he described the tragedy as "imitated" from the French. This publication contains the original cast. The play was dedicated by the author to Colonel Trumbull, who liked him but could not refrain from making fun of him. Humphreys, however, always accepted Trumbull's raillery with a good

WIDOW OF MALABAR.

High Priest	Mr. Henry
Young Bramin	Mr. Harper
Bramin	Mr. Biddle
French General	Mr. Hallam
French Officer	Mr. Wignell
Officer	Mr. Martin
Fatima	Miss Tuke
Lanissa	Mrs. Henry

grace, preferring to regard the satire as humor. That he was a brave soldier and worthy man is undeniable, but only a person who mistook vanity for genius could thus sum up his military career in verse :—

With what high chiefs I play'd my early part;
With Parsons first, whose eye, with piercing ken,
Reads through the hearts, the characters of men ;
Then how I aid'd, in the following scene,
Death-daring Putnam—then immortal Greene—
Then how great Washington my youth approv'd,
In rank preferr'd, and as a parent lov'd.

The “Widow of Malabar” as a play for stage production has been described as full of intensity in italics and shrieks ascending to small pica capitals. The prologue was spoken by Mr. Hallam and the epilogue by Mrs. Henry. Colonel Humphreys afterwards wrote a comedy that he offered to John Bernard when he was the Boston manager, but it was never produced.

No criticisms of the productions of the season were printed in the newspapers and no casts in the advertisements, but the *Independent Gazetteer* published what may be regarded as a combined criticism and cast of “She Stoops to Conquer,” in verse, as the comedy was played on the 29th of January. The lines of the unknown versifier are smooth and graceful, and his compliments to the players were, perhaps, not altogether undeserved. They

A CRITICISM IN VERSE.

Thalia sent sound morals to restore,
Goldsmith, invites thy genius to her shore ;
We praise that plot which thou alone could'st form,
And may thy genuine wit our bosoms warm.
With decent action Morris charms each breast—
Hardcastle in his humor stands confest.
Harper here shines with more than common art,
And blunders with good sense thro' *Marlow's* part.
The Gentleman in *Hastings* we esteem—
Judicious Hallam truly copies him.
Wignell, I own (instructed in his school)
A man of sense alone can act the fool.
Such rays of humor in thy *Tony* shine,
Goldsmith, we judge, for Wignell wrote each line ;
But when we view the happy plan in print,
We think that Wignell gave to him the hint.
The gentler Harper our esteem commands—

Our hearts applaud her more than e'en our hands;
 'Tis her's to borrow art from real life,
 And show th' indulgent mother and fond wife.

Fair Morris, how shall I attempt thy praise!
 Chaste in thy humor—elegant each phrase;—
 Thy worth all tastes must charm, all hearts engage,
 Thy *Constance* is the glory of the stage.

convey, besides, the pleasing if somewhat prosaic information that Hallam had at last been induced to yield the part of *Tony*

Lumpkin to Wignell. There was, however, an exception to the omission of casts in the advertisements on a single occasion early

CLANDESTINE MARRIAGE.

Lord Ogelby . . . Mr. Hallam
 Sterling } . . . Mr. Morris
 Lovewell } . . . Mr. Wignell
 Sir John Melville . Mr. Harper
 Brush Mr. Wignell
 Cantor Mr. Ryan
 Sergeant Flower . Mr. Woolls
 Traverse Mr. Lake
 Trueman Mr. Gay
 Mrs. Heidelberg Mrs. Harper
 Fanny Mrs. Henry
 Betty Mrs. Hamilton
 Nancy Miss Tuke
 Miss Sterling . Mrs. Morris

in the season—when the “Clandestine Marriage” and “Miss in her Teens” were given on the 20th of January. The only new name that occurs at this time is that of

MISS IN HER TEENS.

Flash Mr. Wignell
 Loveit Mr. Hallam
 Puff Mr. Morris
 Jasper Mr. Woolls
 Fribble Mr. Harper
 Tag Mrs. Harper
 Miss Biddy . . Miss Tuke

could be spared from the casts, and the capricious Mrs. Henry also began to imitate the example of her lord. In consequence of this indifference they soon provoked a spirit of hostility that embittered the rest of their lives.

According to Durang's “diary,” which was probably imaginary, the company proceeded to their old quarters in John Street, “New York being a better theatrical town at this time.” As a matter of fact the company went to Baltimore and did not return to New York for more than a year. The Baltimore theatre was announced to be opened on the 16th of August, but as the same bill was again advertised for the 23d, it is probable the opening was delayed

for a week. The season was without incident, except a complaint in the *Maryland Journal* that gentlemen were in the habit of coming into engaged boxes uninvited. Although most of the pieces were new to Baltimore, none of them were played for the first time by the company. Among them, however, was a number of first casts, including the "Critic," "Prisoner at Large" and "Belle's Stratagem." These pieces had now taken their place in the repertoire of the company, and the casts as now given were, no doubt, substantially the same as when they were previously played in New York and Philadelphia.

Sheridan's "Critic" had been known to the English stage ten

CRITIC.

Dangle	Mr. Wignell
Sneer	Mr. Hallam
Prompter	Mr. Ryan
Puff	Mr. Harper
Miss Dangle	Mrs. Morris
Sir Christopher Hatton	Mr. Morris
Sir Walter Raleigh	Mr. Robinson
Governor of Tilbury Fort	Mr. Woolls
Earl of Leicester	Mr. Heard
Lord Burleigh	Mr. Durang
Beef-eater	Mr. Ryan
Don Whiskerandos	Mr. Martin
Confidant	Mrs. Hamilton
First Niece	Miss Tuke
Second Niece	Mrs. Hamilton
Tilburina	Mrs. Harper

LIST OF PERFORMANCES—*Baltimore.*

1790.

Aug. 16—Suspicious Husband . . .	Hoadly
High Life Below Stairs , Townley	
27—Roman Father	Whitehead
Critic	Sheridan
Sept. 4—Tamerlane	Rowe
Prisoner at Large	O'Keefe
10—Clandestine Marriage	Garrick and Colman
Prisoner at Large.	
15—Toy	O'Keefe
17—Father	Dunlap
Lyar	Foote
22—Earl of Essex	Jones
Dead Alive	O'Keefe
24—Belle's Stratagem	Mrs. Cowley
Love in a Camp	O'Keefe
Oct. 1—Rivals	Sheridan
Madcap	Fielding

years when it was first produced in this country, in New York, October 12th, 1789, for Mr. Harper's benefit. It was afterwards played in Philadelphia. The Baltimore cast, the earliest extant, indicates that *Sir Fretful Plagiary* was cut out of the piece in these performances. Both *Sir Fretful* and *Dangle* were portraits of dramatic authors of the time, the latter, it is said, being in-

tended for Thomas Vaughan, author of the "Hotel" and other pieces. As a burlesque of the tragedy of the period the "Critic" was a great success, and its immediate effect was to kill William Hodson's unfortunate "Zoraida," which followed it at Drury Lane. According to the "Biographia Dramatica," the author of this tragedy imputed all his sufferings to the magic of the fell enchantress, *Tilburina*.

O'Keefe's "Prisoner at Large" was also one of the new pieces that had its first American production during the New York season of

PRISONER AT LARGE.

Lord Esmond	Mr. Harper
Muns	Mr. Wignell
Jack Connor	Mr. Martin
Count Fripon	Mr. Ryan
Farmer Tough	Mr. Morris
Father Frank	Mr. Woolls
Frill	Mr. Robinson
Trap	Mr. Durang
Landlord	Mr. Heard
Old Dowdle	Mr. Hallam
Adelaide	Miss Tuke
Mary	Mrs. Hamilton
Rachel	Mrs. Morris

1789. Although called a comedy, this piece was, in fact, a farce in two acts—what is now called farce-comedy. O'Keefe may be accorded the distinction of being the first dramatist to obtain extraordinary success in the United States. Even Sheridan's comedies could not compare with O'Keefe's pieces in popularity. This was

owing, no doubt, to the happy union of melody and harmony that always characterized his productions. The taste that gave O'Keefe such a great hold upon American audiences has never diminished, although the critics have condemned it for fully a century.

Another piece of which we have the cast for the first time was Mrs. Cowley's "Belle's Stratagem." This comedy had been played by the American Company in Jamaica and was produced in the United States as early as the 12th of June, 1786. As Messrs. Hallam, Morris and Woolls and Mrs. Morris retained their Jamaica parts, it may be assumed they had always played them. Mr. Henry was not in the

Jamaica cast, and consequently Mr. Wignell, who was then *Sir George*, now played *Flutter*. Mrs. Hamilton in Jamaica, as now, was *Miss Ogle*, but she was not the original in the part in this country. Although originality is denied to this comedy, the assertion being made that in drawing the characters of *Doricourt* and *Miss Hardy* Mrs. Cowley had an eye to *Valentine* in "Love for Love" and *Maria* in the "Citizen," it is one of the few plays of the last century that has come down to our time. It has been often revived on the American stage, its latest revival, perhaps, being that of Mr. Augustin Daly, in 1872, when he was the manager of the little Fifth Avenue Theatre, in West Twenty-fourth Street, New York. The late Lester Wallack was a notable *Doricourt*, and the venerable James E. Murdoch also played the part in his younger days.

Even among the familiar pieces there were some of which casts were now printed for the first time since the return of the company.

ROMAN FATHER.

Horatius . . . Mr. Hallam
 Valerius . . . Mr. Wignell
 Publius . . . Mr. Harper
 Tullus Hostilius . Mr. Morris
 Curtius . . . Mr. Martin
 Volcinius . . Mr. Robinson
 Valeria . . . Mrs. Hamilton
 Horatia . . . Mrs. Morris
 produced by the military Thespians. In Whitehead's tragedy only Hallam retained his previous part; Morris succeeded Douglass as

These comprised the

"Roman Father" and "Tamerlane," frequently played before the Revolution, and the "Lyar," originally

TAMERLANE.

Tamerlane . . .	Mr. Harper
Bajazet . . .	Mr. Hallam
Monesses . . .	Mr. Wignell
Axalla . . .	Mr. Martin
Tanais . . .	Mr. Woolls
Omar . . .	Mr. Ryan
Dervise . . .	Mr. Morris
Hali . . .	Mr. Heard
Stratocles . . .	Mr. Robinson
Mirvan . . .	Mr. Durang
Selima . . .	Miss Tuke
Arpasia . . .	Mrs. Morris

Tullus Hostilius—none of the others had been in the piece. In “Tamerlane” the changes were equally radical, only Morris, Woolls and Mrs. Morris retaining their former parts. The “Liar” might, perhaps,

LYAR.

Young Wilding	Mr. Hallam
Old Wilding	Mr. Morris
Sir James Elliot	Mr. Harper
Papilion	Mr. Wignell
Miss Godfrey	Miss Tuke
Kitty	Mrs. Hamilton
Miss Grantham	Mrs. Harper

be regarded as a new piece, for it was not until after it was reduced to a farce that it was played by the Old American Company, whereas it was as a comedy in three acts that it was presented by

the military players. It was not one of Foote's best or most successful pieces, and yet it continued to hold the American stage longer than any of its author's plays. As late as 1873 it was revived by the late Lester Wallack, who, of course, played *Young Wilding*. This fact in itself gives the first cast that was preserved an interest it would not otherwise possess.

Besides these, the casts of a number of pieces were printed during the season, of which it is only necessary to indicate the changes.

Among these was Miss Tuke

for the first time as *Fanny Sterling* instead of Mrs. Williamson. As the favorite of Mr. Hallam she was being pushed to the front—only a week before she had made her first attempt at the character of *Scilma* in “Tamerlane.” Mrs. Henry does not appear to have been with the company during the Baltimore season, and Mr.

CONTRASTED CASTS.

BALTIMORE.

Clandestine Marriage.

Brush . . .	Mr. Henry	Mr. Martin
Flower . . .	Mr. Biddle	Mr. Woolls
Trueman . . .	Mr. Woolls . .	Mr. Robinson
Fanny . . .	Mrs. Williamson . .	Miss Tuke
Betty . . .	Miss Tuke . . .	Mrs. Hamilton

Father.

Jacob . . .	Mr. Lake	Mr. Robinson
Old Soldier		Mr. Harper
Ranter . . .	Mr. Biddle	Mr. Martin

Love in a Camp.

Quiz . . .	Mr. Biddle	Mr. Heard
Marshal . . .	Mr. Hallam	Mr. Martin
Olmutz		Mr. Ryan
Mabel . . .	Mr. Biddle	Mr. Durang
Norah . . .	Mrs. Morris . .	Mrs. Hamilton

Henry seldom acted. Mr. Biddle had seceded at the close of the Philadelphia engagement, and Mr. Heard had sunk into insignificant parts. Mr. Martin, on the contrary, had acquired considerable prominence, in spite of his inexperience. In these casts also occurs the first mention of Mr. Robinson as a member of the company. His first recorded part was *Volcinius* in the "Roman Father."

Early in October the *Maryland Journal* contained an announcement that the Old American Company would appear in Annapolis on the 11th. As on previous occasions, the *Maryland Gazette* is silent in regard to this engagement. Playing in Annapolis was not profitable except during the races, and Hallam and Henry, no doubt, found it more effective to resort to hand-bills for publicity than to advertise in the columns of a weekly newspaper of small circulation.

CHAPTER XXIII.

MINOR AMUSEMENT ENTERPRISES.

PUPPET-SHOWS IN PHILADELPHIA—A FRENCH COMPANY AT BALTIMORE—
THE KENNAS AT ANNAPOLIS—THEY OPEN A THEATRE IN THE
NORTHERN LIBERTIES, PHILADELPHIA—A REMARKABLE SEASON—
FRENCH ROPE-DANCERS—INDIANS ON THE STAGE—GODWIN.

PUPPET-SHOWS were introduced into this country at a very early period. Curiosities, dissolving views and rope-dancing were also well-known forms of amusement before the introduction of the regular drama. It was not, however, until after the Revolution that these entertainments began to be of a permanent character. The pioneer in their establishment was Charles W. Peale, the celebrated painter. As early as 1781 he exhibited, at his house at Third and Lombard Streets, in Philadelphia, a series of transparent views depicting events that occurred during the war. Mr. Peale had painted many portraits of Revolutionary officers. These graced the walls of his exhibition rooms and other additions were made from time to time. In 1782 he advertised portraits of the King and Queen of France and of the Marquis de Lafayette as recently acquired. Later on these exhibitions were only made for private companies consisting of twenty or more persons. Mr. Peale, however, had generally two regular exhibition days each week—Tuesdays and Saturdays. On the 2d of January, 1787, he advertised for a person capable of reading select passages between the several scenes of his exhibitions, demanding “sufficient excellency

in reading to entertain the public." Mr. Peale's collection of curiosities grew rapidly, so that by the year 1792 his Museum had become the most attractive place of resort in Philadelphia. Other artists followed Mr. Peale's example. In January, 1783, P. E. Du Simitiere opened what he called the American Museum at his house in Arch Street, but his exhibition did not prove a rival of Peale's. Robert Edge Pine, the artist, also exhibited his paintings, sometimes at the State House, but generally at his own house in Eighth Street, near Market. Finally, in the winter of 1786-7, there was a puppet-show in a third-story room of a house in Second Street, near Pine. Subsequently these exhibitions were removed to "the southwest corner of South and Front Streets, opposite Mr. Mease's vendue store." These puppet-shows were under the direction of Charles Busselot, a dashing young Frenchman, at one time an officer in the Guards of Louis XVI, who had emigrated to America and settled in Philadelphia, where he married Miss Durang, the sister of John Durang. He was an expert swordsman and a skillful mechanician. Mr. Busselot prepared the scenic illusions in "*Les Grandes Ombres Chinoises*" and "*Les Grandes Ombres Italiennes*" for Hallam and Allen in 1784, and he now employed his talents in giving interest and variety to these puppet-shows, the entertainments comprising transparent scenes and shades, a representation of a sea-fight, a water-mill and moving figures. Besides, hornpipes were danced and harlequinades performed. The puppets were made by John Durang. They represented characters in the "*Poor Soldier*," the songs of *Norah*, *Darby*, etc., being sung by Mrs. Busselot, Mr. Durang and others behind the scenes. In 1788 Mr. Busselot again gave concerts, transparencies and a puppet-show exhibition, at the concert-hall in the Northern Liberties, these entertainments being advertised "gratis."

Other exhibitions were given in Philadelphia from time to time. In March, 1787, John Brenon, from Dublin, performed on the slack wire, at the Bunch of Grapes Tavern, and on the 11th of April, 1788, Mr. Pursell delivered a series of "Lectures on Heads and Manners," at the Long Room, Front and South Streets. The most ambitious of these minor entertainments was an attempt to play "George Barnwell" and the "Vintner in the Suds," at the Concert-Hall, Northern Liberties, on the 25th of October, 1788. On the 17th of November, 1789, Mrs. Gardner, from Covent Garden, gave an entertainment at the City Tavern, in New York, including a "Touch at the Times," as given by her for forty-seven nights in Dublin, in Jamaica and at Charleston. Mrs. Gardner, it will be remembered, played *Mrs. Cadwallader* in Foote's "Author," for Miss Storer's benefit, at Kingston, in 1781. Subsequently in New York, in February and March, 1790, entertainments were given at No. 14 William Street—front seats, 4 shillings, back seats, 3 shillings. The character of these exhibitions shows that during all these years the Old American Company had no serious opposition to contend against.

French strollers made their way to America as early as 1790. A French company of comedians advertised in the *Maryland Journal*

LIST OF PERFORMANCES.

1790. —

June 14—*Englishman.*

Jacques Spleen . . .	Mr. Beaufort
Jacot	Mr. Floricourt
Loyer	Mr. Preval
Usher	Mr. Musert
Therese	Mrs. De Lisle
<i>Mistress and Maid.</i>	
Pandolphe	Mr. De Lisle
Scapin	Mr. Musert
Zerbine	Mrs. De Lisle

to appear at the old theatre in Baltimore on the 14th and the 21st of June, 1790. Some of their pieces had quaint sub-titles, as the "Englishman; or, Fool Reasonable," and "Zink; or, The Cobbler Housekeeping." In "Useless Resolution; or, Love's Disguises,"

Mr. Beaufort's six characters comprised a knight, a German painter, an Italian musician, an English philosopher, a French poet and a lover. He may, therefore, be accorded the distinction of being the first "lightning change artist" on the American stage. Part of this company made its way to Phila-

delphia in July, where Mr. and Mrs. De Lisle and Mr. Emanuel, as a company of French musicians, assisted by Mr. Reinagle and other local talent, gave a concert at the City Tavern on the 29th. A second concert was given at the same place on the 30th of August, when Mr. D. Duport assisted. Mr. Duport had been a pupil of M. Gardel, and he was for six years professor of dancing at the opera house in Paris. He remained in Philadelphia as a teacher of dancing. The last concert by this company took place at Sicard's room, September 3d, 1790. A company of French dancers, under the management of M. Du Moulin, will also be found playing at the Northern Liberties Theatre, in conjunction with a company of comedians, headed by the Kenna family, in the winter of 1791-92. This theatre was probably the concert-hall turned into a temporary play-house. The performances were at first received with distrust by the Philadelphia public and at no time is it likely they were very profitable. This so-called theatre, however, continued to be a place of amusement at intervals for a number of years.

The Kenna family, apparently, was in the South in 1789, but in February, 1790, Mr. Kenna played *Asmodcus*, Mr. J. Kenna *Dr. Last*, and Mr. Vaughan *Dr. Camphire*, in "Dr. Last's Examina-

June 14—*Zink.*

Cobbler	Mr. Preval
Footman	Mr. Floricourt
Cobbler's Wife .	Mad. St. Firmin

21—*Indian in Charleston.*

Mawbrey	Mr. Beaufort
Belton	Mr. Floricourt
Author	Mr. Preval
Notary	Mr. Musert
Savagesse . .	Mad. St. Firmin

Useless Resolution.

Six Characters . .	Mr. Beaufort
Valet de Chambre .	Mr. Floricourt
Julia	Mad. St. Firmin

tion," an interlude from Foote's "Devil Upon Two Sticks," at Annapolis. The company at this time was called the New American Company, and under that name began a short engagement

LIST OF PERFORMANCES—*Annapolis*.

1790.

- | | | |
|----------|--------------------------|----------|
| Feb. 12— | Miser | Fielding |
| | Virgin Unmasked . . . | Fielding |
| 17— | Provoked Husband . . | Vanbrugh |
| | Dr. Last's Examination . | Foote |

Gazette, on the 17th, can be trusted. I have been able to find the bills for only two nights, and in one of these the farce is not named. From Annapolis the New American Company must have again gone to the Southward, for I have been able to find no trace of the Kenna family until the beginning of April, 1791, when the company, as it was then organized, made its appearance in Philadelphia at what was then called the Northern Liberties Theatre. The opening was originally announced for the 7th of April,

LIST OF PERFORMANCES—*Northern Liberties*.

1791.

- | | | |
|----------|--------------------------|---------|
| April 8— | Clementina | Kelly |
| | Waterman | Dibdin |
| 11— | Jane Shore | Rowe |
| | Waterman. | |
| 26— | Clementina. | |
| | Guardian | Garrick |
| 30— | Douglas | Home |
| | Miller of Mansfield . . | Dodsley |
| Aug. 1— | The Broom. | |
| | A Trip to Harrowgate. | |
| 8— | George Barnwell | Lillo |
| | Cross Purposes | O'Brien |
| 15— | Same bill. | |

We are your servants, the servants of a generous, polite, humane and judicious auditory, and under such generous patrons, what one is there amongst us that will not strain every nerve, every sinew, and every fibre in endeavoring to please where it is not only our duty, but our glory and greatest happiness?

"Your hearts to win is now our aim alone,
There if we grow the harvest is our own."

Wednesday, February 16th.

¹ A CARD—*To the Citizens of Annapolis*.—The New American Company (deeply impressed with gratitude for their liberal and respectable auditors) takes this public method of expressing the grateful sense they entertain for such unbounded patronage and humbly assures them that during the short stay they shall have the pleasure, honour and happiness of performing before them, it will be the New American Company's study (as before) at endeavoring to augment rather than decrease their evenings' entertainments.

but it was postponed until the 8th, when, in addition to the play and farce, "A Dish of All Sorts" was sung by Mr. Kenna. The company at this time comprised Mr. and Mrs. Kenna, Mr. and Mrs. T. Kenna, Miss Kenna, Mr. Vaughan and Mr. Allen. Mr. Vaughan was with the company at Annapolis, and Mr. Allen may have been Andrew Allen. On the 26th of April an Occasional Prologue on the opening of the theatre, written by a gentleman of Philadelphia, was spoken by Mrs. T. Kenna. This production was not printed in the newspapers, though it may have been identical with an address delivered by Miss Kenna on the 1st of August, when the house was reopened after the summer vacation. Beginning with the 26th of July and closing on the 27th of September, Mrs. Kenna sang on the nights the theatre was closed, and Mr. Durang danced at the Vauxhall, at Harrowgate, managed by George Esterly.

	Aug. 22—Trip to Scotland . . . Whitehead Poor Soldier O'Keefe
	27—Isabella Southerne Poor Soldier.
	31—Provoked Husband . . Vanbrugh Mayor of Garratt Foote
Sept. 3—Douglas. Intriguing Chambermaid. Fielding	
	9—Earl of Warwick . . . Franklin Polly Honeycomb . . . Colman
	14—Trip to Scotland. Devil to Pay Coffey
	17—Isabella. Intriguing Chambermaid.
	21—Beaux' Stratagem . . . Farquhar Poor Soldier.
	24—Douglas. Polly Honeycomb.
	28—Beaux' Stratagem. Mayor of Garratt.
Oct. 1—Earl of Warwick. Virgin Unmasked . . . Fielding	
	5—Old Maid Murphy Thomas and Sally . . . Bickerstaff
	10—Citizen Murphy Thomas and Sally.
	19—Countess of Salisbury . . Hartson Intriguing Chambermaid.
	22—Beaux' Stratagem. Old Maid.
	26—Countess of Salisbury. Old Maid.
Nov. 5—Earl of Essex Jones Thomas and Sally. (Brother Kenna's Benefit.)	
	14—Fair Penitent Rowe Poor Soldier. (Mrs. Ratcliff's Benefit.)
	18—Countess of Salisbury. Three Weeks After Marriage Murphy (Mrs. Kenna's Benefit.)
	26—French Dancers. Devil to Pay.
	29—French Dancers. Three Weeks After Marriage. Harlequin Barber.

- Dec. 1—French Dancers.
Deuce is in Him Colman
Harlequin Magician.
- 3—French Dancers.
Fair Penitent.
Harlequin Dead and Alive.
- 6—Same bill.
- 10—French Dancers.
Padlock Bickerstaff
- 13—French Dancers.
Isabella.
Harlequin Turned Doctor.
(Mr. Kenna's Benefit.)
- 17—French Dancers.
Deuce is in Him.
Linco's Travels Garrick
- 20—French Dancers.
Florizel and Perdita . . . Garrick
Linco's Travels.
(Mr. Du Moulain's Benefit.)
- 27—Venice Preserved Otway
(Relief of Masons' Widows and
Orphans.)
- 31—French Dancers.
Florizel and Perdita.
- 1792.
- Jan. 4—French Dancers.
A French Shoemaker.
- 7—French Dancers.
Beaux' Stratagem.
- 12—French Dancers.
Jane Shore.
Linco's Travels.
- 14—French Dancers.
Florizel and Perdita.
Intriguing Chambermaid.
- 17—Agreeable Surprise . . . O'Keefe
Intriguing Chambermaid.
- 21—Earl of Essex.
Florizel and Perdita.
- 23—Tempest of Harlequin.
- 26—French Dancers.
(Benefit of the Young Florentine.)
- 27—Suspicious Husband . . . Hoadly
Thomas and Sally.
(Miss Kenna's Benefit.)

When the theatre was reopened it was with an entertainment called "The Broom; or, A New Way of Rubbing Off the Rust of Care." Mr. Kenna was announced to give a description of a lord, a fine lady, an alderman and a half-starved poet; Mrs. Kenna to "depict" the heart of an honest sailor, a bad agent, a bully, a captain, a miser and an upright heart; Miss Kenna to recite an epilogue and Mrs. Kenna to portray the difference of modes and fashions in Queen Elizabeth's time and the year of grace 1791. An afterpiece, called "Sir Flimsy Nervous; or, A Trip to Harrowgate," was also given, with Mr. Kenna as *Sir Flimsy*, Miss Kenna as *Miss Flirt* and Mrs. Kenna as the *Landlady*. This was probably a local skit, based on an English farce. At this time the company consisted almost wholly of the Kenna family. When "Clementina" and the "Guardian" were played in April, 1791, Mr. T. Kenna was *Anselmo*,

Mr. Vaughan *Palermo*, Mr. Allen the *Officer*, Mr. Kenna *Granville*, Mrs. T. Kenna *Elizara*, and Mrs. Kenna *Clementina* in the former, and Mr. Vaughan *Heartley*, Mr. T. Kenna *Young Clackit*, Mr. Allen *John*, Mr. Kenna *Old Clackit*, Mrs. T. Kenna *Lucy*, and Mrs. Kenna *Harriet* in the farce. In "Douglas," on the 30th of April, Miss Kenna played *Young Norval*, and Mrs. Kenna *Lady Randolph*. The opening advertisements contain the only mention of Mr. and Mrs. T. Kenna, and it was probably Mr. and Mrs. J. Kenna that were meant. When the theatre reopened, in August, neither Mr. Vaughan nor Mr. Allen were with the company. The performances must have been in marked contrast with the grandiloquent sentiments of the opening address.¹

¹ AN ADDRESS.

Delivered by Mrs. Kenna at the Theatre, Northern Liberties, Monday Evening, August 1st, 1791.

What various modes have diff'rent tastes designed
To charm, instruct and harmonize the mind,—
Some virtuous plan adorned each rising age,
By genius taught;—nor least admired the stage.
There Greece and Athens saw their rising youth

Jan.	28—French Dancers.	
	(Mr. Clumsy's Benefit.)	
31—French Dancers.		
	(For the Indian Chiefs.)	
Feb.	1—Grecian Daughter Murphy	
	Mayor of Garratt	
	(Miss Kenny's Benefit.)	
4—French Dancers.		
	A French Shoemaker.	
10—Hypocrite	Bickerstaff	
	Poor Soldier.	
	(Mr. Kelly's Benefit.)	
11—French Dancers.		
	(Last Night.)	
13—Indian Chiefs.		
14—George Barnwell.		
16—French Dancers.		
	(By particular desire.)	
18—Indian Chiefs.		
20—Hypocrite.		
	Like Master Like Man. Vanbrugh	
25—Revenge	Young	
	Miller of Mansfield.	
29—Romeo and Juliet . . .	Shakspeare	
	Irish Widow	Garrick
March 3—Grecian Daughter.		
	Florizel and Perdita.	
12—Romeo and Juliet.		
	Agreeable Surprise.	
16—Clementina.		
	Like Master Like Man.	
April 9—Jealous Wife	Colman	
	Ghost	Mrs. Centlivre
14—Venice Preserved.		
	Citizen.	
19—Percy	Miss More	
	Catharine and Petruchio. Shakspeare	
	(Mrs. Kenna's Benefit.)	

Imbibe the hallowed sentiments of truth,
Fir'd with the ardor of some fancied deed
They'd burn to conquer or in glory bleed,
Dwelt with kind rapture on th' exalted theme,
Felt, cherish'd and confess the gen'rous flame.
Hence rose that greatness nations shall admire,
The patriot's virtue and the soldier's fire;
In godlike daring honorably died,
And hail'd the drama as their magic guide;

April 21—	Miser	Fielding Miller of Mansfield.
23—	Lecture on Heads. Lethe	Garrick
26—	Orphan	Otway Deuce is in Him.
30—	Oroonoko	Southerne Polly Honeycomb. (Mr. Kedey's Benefit.)
May 4—	Miser. Lying Valet	Garrick (Mrs. Ratcliff's Benefit.)
11—	New Peerage	Lee Duenna Sheridan (Mr. Kelly's Benefit.)
16—	Which is the Man . Mrs. Cowley Agreeable Surprise.	Mrs. Cowley (Mrs. Kedey's Benefit.)

gave the other parts to aspirants who their pieces had never been played in this country. On the opening night Hugh Kelly's tragedy, "Clementina," had its first and, perhaps, its only production in America except by them. This piece was so dull that a gentleman, upon

If such the power erewhile it could maintain,
At once reform, improve and entertain,
If thus our wise forefathers could be taught,
With valor, science, and with honor fraught;
Why not the same effects in modern days,
Not less your taste, no less refin'd your plays;
Oh, then ye ornaments of this great age,
Stand forth and prop the glories of the stage;
To you the heroes of this rising world,
Who late the thunder of the battle hurl'd
On freedom's foes,—and join'd the godlike band
That blest with liberty this happy land;
To you the tragic and the comic muse
Too long neglected for protection sues
Here would they gladly share their lettered store,
Dispense their treasures on Columbia's shore,
And teach your children in dramatic lays
To tune their numbers to their fathers' praise,

In fact, the company was made up of the Kenna family and amateurs. For more than a year this singular family carried the weight of their entertainments and continued to maintain themselves at a so-called theatre in the outskirts of Philadelphia. Their list of parts at this time was certainly remarkable. In plays, operas and farces they took what suited them and

THE KENNA FAMILY—PARTS.

PLAYS.

Beaux' Stratagem.

Scrub }	Mr. Kenna
Boniface }	Mrs. Kenna
Cherry	Miss Kenna
Mrs. Sullen	

Whose wisdom, valor and whose dearest blood
Were greatly lavish'd for their country's good;
Your rising youth thus taught shall boldly soar,
And act in life as did their sires before,
Give all your heroes to the deathless page,
And godlike WASHINGTON adorn the stage;
Then every leader by the drama's power,
That gave the blessings of the present hour.

Thus far each muse commission'd we to plead,
And in your eyes the kind assent I read;
Then while good humor beams o'er every face,
Ere yet the smile of approbation cease,
On us performers in this mimic world,
Oh! let no critic's rage this night be hurl'd;
Still on your kind indulgence let us build,
Whose gen'rous smiles can imperfections guild;
To you we cheerfully submit our cause,
Bow to your censure—while we hope applause.

being asked if he did not hiss it when it was originally played, answered, "Hiss it—how could I? A man can't hiss and yawn at the same time." It was only saved from damnation by the superb acting of Mrs. Yates in the title-role. It was probably to rival Mrs. Yates that Mrs. Kenna brought it forward here. When the tragedy was revived near the close of this long engagement, Mr. Vaughan had returned and again played *Palermo*, with Mr. Kedey as *Anselmo*, Mr. Kelly as *Adorno* and Mr. Kenny as the *Captain of the Guard*. All these were first announced as "gentlemen." Mr. Kenny, whose service was longer than that of either of the others, made his *début* by name in the title-role of the "Earl of Warwick." This was Dr. Thomas Francklin's tragedy from the French of M. de la Harpe. The only motive for its production could have been Mrs. Kenna's ambition to be seen in another of the successful roles of

Clementina.

Granville	Mr. Kenna
Elizara	

Clementina	Mrs. Kenna
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Countess of Salisbury.

Raymond	Miss Kenna
Salisbury	Mr. Kenna
Ela	Mrs. Kenna

Douglas.

Young Norval	Miss Kenna
Old Norval	Mr. Kenna
Lady Randolph	Mrs. Kenna

Earl of Essex.

Essex	Mr. Kenna
Queen Elizabeth	Miss Kenna
Countess of Rutland	Mrs. Kenna

Earl of Warwick.

King Edward	Mr. Kenna
Lady Elizabeth Gray	Miss Kenna
Margaret of Anjou	Mrs. Kenna

Fair Penitent.

Horatio	Mr. Kenna
Lavinia	Miss Kenna
Calista	Mrs. Kenna

George Barnwell.

Thorowgood	Mr. Kenna
Maria	Miss Kenna
Millwood	Mrs. Kenna

Grecian Daughter.

Dionysius	Mr. Kenna
Philotas	Miss Kenna
Euphrasia	Mrs. Kenna

Hypocrite.

Dr. Cantwell	Mr. Kenna
Seyward	Miss Kenna
Charlotte	Mrs. Kenna

Isabella.

Biron	Mr. Kenna
Carlos	Miss Kenna
Isabella	Mrs. Kenna

Jane Shore.

Dumont	Mr. Kenna
Alicia	Mrs. Kenna
Jane Shore	Miss Kenna

Miser.

Mariana	Miss Kenna
Mrs. Lappet	Mrs. Kenna

New Peerage.

Miss Vandercrab	Mrs. Kenna
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Oroonoko.

Stanmore	Miss Kenna
Imoinda	Mrs. Kenna

Orphan.

Monimia	Mrs. Kenna
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Provoked Husband.

Lord Townly	Mr. Kenna
Lady Townly	Mrs. Kenna

Revenge.

Don Alvarez	Mr. Kenna
Isabella	Miss Kenna
Lemora	Mrs. Kenna

Romeo and Juliet.

Mercutio	Mr. Kenna
Juliet	Miss Kenna

Suspicious Husband.

Mr. Strictland	Mr. Kenna
Jacintha	Mrs. Kenna
Clarinda	Miss Kenna

Trip to Scotland.

Old Griskin	Mr. Kenna
Miss Griskin	Miss Kenna
Fillagree	Mrs. Kenna

Which is the Man?

Lady Bell Bloomer	Mrs. Kenna
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OPERAS AND FARCES.

Agreeable Surprise.

Lingo	Mr. Kenna
Laura	Mrs. Kenna
Cowslip	Miss Kenna

Citizen.

Young Philpot	Mr. Kenna
Corunna	Miss Kenna
Maria	Mrs. Kenna

Cross Purposes.

Old Grub	Mr. Kenna
Mrs. Grub	Miss Kenna

Deuce is in Him.

Dr. Prattle	Mr. Kenna
Emily	Mrs. Kenna

Mrs. Yates in an unsuccessful play—that of *Margaret of Anjou*. Mr. Kelly, whose name first occurs as *Major Belford*, in the “*Deuce is in Him*,” brought out the “*Hypocrite*,” Bickerstaff’s version of Cibber’s “*Nonjuror*,” for his benefit. Mr. Kelly played *Sir John Lambert*, the *Mawworm* apparently being Mr. Partridge, who then had charge of a party of Indian chiefs then staying in Philadelphia. For a second benefit Mr. Kelly produced another new piece, Miss Harriet Lee’s comedy, the “*New Peerage*.” This comedy was played by the Old American Company, at the Southwark Theatre, on the 28th of May, 1792, only seventeen days after it was presented for the first time in this country at the Northern Liberties Theatre. Mr. Kedey, too, seized the opportunity afforded by his wife’s benefit to present, for the first time in America, Mrs. Cowley’s comedy, “*Which is the Man?*” on the last night of the season.

Mrs. Kedey had previously played *Lady Charlotte Courtley* in the "New Peerage," and she now appeared as *Cowslip* in the "Agreeable Surprise," and *Julia* in Mrs. Cowley's comedy. This piece became as popular in the United States as it was in England. The list of farces comprised many of the most popular productions in the repertoire of the Old American Company, besides a few that were never played by that company in the United States. Among the latter was the farce, "Florizel and Perdita," taken from "The Winter's Tale," which the American Company had played in Jamaica; Fielding's farce, the "Intriguing Chambermaid," dedicated by the author to Mrs. Clive and long a stock piece on the London stage, and Murphy's "Three Weeks After Marriage," a piece that was condemned upon its first production at Covent Garden, but received with great favor some years later, when Mr. Lewis

Devil to Pay.

Jobson	Mr. Kenna
Lady Loverule	Miss Kenna
Nell	Mrs. Kenna

Duenna.

Louisa	Mrs. Kenna
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Florizel and Perdita.

Florizel	Miss Kenna
Antolicus	Mr. Kenna
Perdita	Mrs. Kenna

Guardian.

Old Clackit	Mr. Kenna
Harriet	Mrs. Kenna

Intriguing Chambermaid.

Col. Bluff	Mr. Kenna
Lettice	Miss Kenna

Irish Widow.

Sir Patrick O'Neal	Mr. Kenna
Widow Brady	Mrs. Kenna

Lethe.

Fine Lady	Mrs. Kenna
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Like Master Like Man.

Sancho	Mr. Kenna
Leonora	Mrs. Kenna
Jacinta	Miss Kenna

Linco's Travels.

Linco	Mr. Kenna
Flora	Mrs. Kenna
Clarissa	Miss Kenna

Lying Valet.

Melissa	Mrs. Kenna
Kitty Pry	Miss Kenna

Mayor of Garratt.

Major Sturgeon	Mr. Kenna
Mrs. Sneak	Mrs. Kenna

Miller of Mansfield.

Miller	Mr. Kenna
Peggy	Miss Kenna
Kate	Mrs. Kenna

Old Maid.

Cape	Mr. Kenna
Mrs. Harlow	Miss Kenna
Miss Harlow	Mrs. Kenna

Padlock.

Mungo	Mr. Kenna
Leonora	Miss Kenna

Polly Honeycomb.

Mr. Honeycomb	Mr. Kenna
Mrs. Honeycomb	Mrs. Kenna
Polly	Miss Kenna

Poor Soldier.

Darby	Mr. Kenna
Patrick	Mrs. Kenna
Norah	Miss Kenna

Thomas and Sally.

Thomas	Mr. Kenna
Sally	Mrs. Kenna

Three Weeks After Marriage.

Sir Charles Racket	Mr. Kenna
Mrs. Racket	Mrs. Kenna
Dumly	Miss Kenna

Virgin Unmasked.

Blister	Mr. Kenna
Lucy	Mrs. Kenna

in direct competition with Hallam and Henry.

This Kenna organization deserves to be known in history as the "K" company. The three Kennas and Messrs. Kenny, Kelly and Kedey had the best parts. Whether Kenny made his *début* as *Trueman* in "George Barnwell" on the 8th of August is uncertain; but a gentleman made his first appearance in the part and played *Harry Bevil* in "Cross Purposes" the same night. On the 31st a gentleman also played *John Moody* in the "Provoked Husband" and *Jerry Sneak* in the "Mayor of Garratt." The latter was certainly Kenny. The rest of his history is summed up in the list

ventured to reproduce it for his benefit. While the Kennas were presenting their extensive repertoire in the Northern Liberties, the Old American Company at the Southwark Theatre was the subject of much public disapprobation and was in the throes of dissolution. This may explain the ability of this feeble company to maintain themselves so long

MR. KENNY'S PARTS.

Plays.

Beaux' Stratagem	Archer
Countess of Salisbury	Grey
Earl of Essex	Southampton
Fair Penitent	Lothario
George Barnwell	Trueman
Grecian Daughter	Evander
Hypocrite	Darnly
Isabella	Villeroy
Jane Shore	Hastings
Miser	Ramillie
New Peerage	Sir John Melville
Oroonoko	Aboan
Orphan	Castilio
Revenge	Carlos
Suspicious Husband	Frankly
Which is the Man?	Bobby Pendragon

Operas and Farces.

Agreeable Surprise	Chicane
Deuce is in Him	Col. Tamper

of his parts. In the first casts printed in the newspapers—those of "George Barnwell" and "Cross Purposes"—there were only three names: Mr. Smyth as the *Uncle* and *Consul*, Mr. Brett as *Frank Bevil* and Mrs. Bradshaw as *Betty*. Smyth was afterwards advertised for *Blunt* as plain Smith. He also

played the *Officer* in "Douglas" and then disappeared. The remaining *debutants* were a young gentleman who made his first appearance on any stage as *George Barnwell* and played *George Bevil*, and a young lady who was *Emily* in the farce. The latter was probably Miss Hughes, who was afterwards *Norah* in the "Poor Soldier." "A Friend to Merit" wrote to the *Daily Advertiser* on the 19th of August in praise of *George Barnwell*. His voice, the writer said, was strong and sonorous, and his motions and attitudes graceful except when his diffidence made him uncouth. It is probable he also played *Glenalvon*

MR. DERRICK'S PARTS.

Plays.

Countess of Salisbury	Knight
Douglas	Lord Randolph
Earl of Warwick	Suffolk

Farces.

Citizen	Beaufort
Intriguing Chambermaid	Security
Old Maid	Harlow
Virgin Unmasked	Thomas

on the 19th of October. Mr. Brett was again heard from January 17th, 1792, when he played *Cudden* in the "Intriguing Chambermaid."

Devil to Pay	Conjurer
Duenna	Jerome
Florizel and Perdita	Polixenes
Irish Widow	Kecksey
Like Master Like Man	Carlos
Lying Valet	Cook
Mayor of Garratt	Jerry Sneak
Miller of Mansfield	Lurewell
Padlock	Don Diego
Poor Soldier	Father Luke
Thomas and Sally	Squire
Three Weeks After Marriage	Old Drugget
Virgin Unmasked	Quaver

in "Douglas," in which another gentleman appeared as *Lord Randolph*. The latter was Mr. Derrick. He played in three tragedies and four farces, but his name disappears from the bills after his appearance in the "Countess of Salisbury" and the "Intriguing Chambermaid"

It will be observed in looking over the parts of the Kenna family that Miss Kenna sometimes appeared in male roles. This was a common practice with the ladies of the company. Mrs. Bradshaw, who had been with Ryan's company in 1783, was often called upon to accept masculine roles ranging all the way from *Sir Walter Raleigh* in

MRS. BRADSHAW'S PARTS.

Plays.

Beaux' Stratagem	<i>Foigard</i>
Earl of Essex	<i>Sir Walter Ralagh</i>
Earl of Warwick	<i>Suffolk</i>
Fair Penitent	<i>Rossano</i>
George Barnwell	<i>Lucy</i>
Hypocrite	<i>Old Lady Lambert</i>
Isabella	<i>Nurse</i>
Miser	<i>Wheedle</i>
Orphan	<i>Florella</i>
Romeo and Juliet	<i>Nurse</i>
Suspicious Husband	<i>Landlady</i>
Which is the Man?	<i>Kitty</i>

Operas and Farces.

Agreeable Surprise	<i>John</i>
Citizen	<i>Old Philpot</i>
Cross Purposes	<i>Betty</i>
Devil to Pay	{ <i>Cook</i> Lettice
Florizel and Perdita	<i>Camillo</i>
Intriguing Chambermaid	{ <i>Goodall</i> <i>Security</i>
Linco's Travels	<i>Old Woman</i>
Lying Valet	<i>Mrs. Gadabout</i>
Mayor of Garratt	<i>Bruin</i>
Miller of Mansfield	<i>Madge</i>
Old Maid	<i>John</i>
Polly Honeycomb	<i>Nurse</i>
Poor Soldier	<i>Bagatelle</i>
Three Weeks After Marriage .	<i>Mrs. Dragget</i>
Virgin Unmasked	<i>Goodwill</i>

ance was as *Lady Grace* in the "Provoked Husband," but it is probable she was the lady who made her *début* as *Kathleen* in the "Poor

the "Earl of Essex" to *Bagatelle* in the "Poor Soldier." These male parts are printed in italics in the summary to make them easily apparent to the eye of the reader. Mrs. Bradshaw remained with the "K" company during the whole time it was at the theatre in the Northern Liberties. Her son, Master Bradshaw, also made his *début* there, playing *Peter* in "Romeo and Juliet" to his mother's *Nurse*. His only subsequent appearance was as *Pompey* in the "Irish Widow." Another actress who frequently appeared in male parts was Mrs. Ratcliff. She was with the "K" company from the beginning to the end of the long engagement at the Northern Liberties. Her first recorded appearance was as *Lady Grace* in the "Provoked Husband," but it is probable

Soldier" on the 22d. On the night that she played *Lady Grace* Mr. Ratcliff was *Roger* in the farce. The name was then and for a short time afterwards spelled Ratlief in the advertisements. Besides *Roger* in the "Mayor of Garratt" Mr. Ratcliff had only three parts —the *Butler* in the "Devil to Pay," *Valentine* in the "Intriguing Chambermaid" and *Ledger* in "Polly Honeycomb." Mr. Ratcliff was evidently not an actor, but his wife, although she was probably an amateur, must have had both versatility and merit.

When the "Countess of Salisbury" and the "Intriguing Chambermaid" were played on the 19th of October, Mr. Holman was *Morton* in the play and *Valentine* in the farce, and Mr. Freeman *Leroches* and *Colonel Oldcastle*. Freeman afterwards played *Sullen* in the "Beaux' Stratagem" and disappeared, but Holman was in succession *Gibbet* in Farquhar's comedy, *Harlow* in the "Old Maid," *Burlcigh* in the "Earl of Essex," *Sciolto* in the "Fair Penitent," *Dermot* in the "Poor Soldier"

MRS. RATCLIFF'S PARTS.

Plays.

Beaux' Stratagem	<i>Aimwell</i>
Countess of Salisbury	Eleanor
Douglas	Anna
Earl of Essex	Countess of Nottingham
Earl of Warwick	Lady Clifford
Fair Penitent	{ <i>Altamont</i> Lucilla
Grecian Daughter	<i>Phocion</i>
Hypocrite	<i>Colonel Lambert</i>
Jane Shore	<i>Catesby</i>
Miser	Harriet
New Peerage	Miss Harley
Oroonoko	<i>Blanford</i>
Orphan	Serina
Provoked Husband	Lady Grace
Suspicious Husband	Mrs. Strictland
Which is the Man?	Clarinda

Operas and Farces.

Agreeable Surprise	Mrs. Cheshire
Citizen	<i>Young Wildlings</i>
Deuce is in Him	Mad. Florival
Devil to Pay	<i>Sir John Loverule</i>
Duenna	Margareta
Florizel and Perdita	Mopsa
Harlequin Barber	Columbine
Intriguing Chambermaid	Mrs. Highman
Linco's Travels	Diana
Mayor of Garratt	Mrs. Bruin
Old Maid	<i>Clerimont</i>
Padlock	Ursula
Polly Honeycomb	<i>Scribbi</i>
Poor Soldier	Kathleen
Thomas and Sally	Dorcas
Three Weeks After Marriage	<i>Lovelace</i>
Virgin Unmasked	<i>Couper</i>

and *Woodley* in "Three Weeks After Marriage." Another debutant who made his first appearance on the 14th of November as *Altamont* in the "Fair Penitent" and *Captain Fitzroy* in the "Poor Soldier" was Mr. Stewart, of New York. This gentleman was a famous pedestrian of the time, familiarly known as "Walking Stewart." On the stage he did not even prove a "walking gentleman," and was never heard of afterwards.

The name of Mr. Kelly is found in the bills for the first time as *Major Belford* in the "Deuce is in Him," on the 1st of December. Kelly remained with the company until the end of the season, filling roles of more or less importance, and sometimes playing two parts in

MR. KELLY'S PARTS.

Plays.

Beaux' Stratagem	Sullen
Clementina	Adorno
Douglas	Lord Randolph
Fair Penitent	Sciolto
George Barnwell	Blunt
Grecian Daughter	{ Melanthon Arcas
Hypocrite	Sir John Lambert
Jane Shore	Gloster
Miser	Decoy
New Peerage	{ Medley Allen
Oroonoko	Governor
Orphan	{ Acasto Ernesto
Revenge	Don Manuel
Romeo and Juliet	Benvolio
Suspicious Husband	Simon
Which is the Man?	Belville

Operas and Farces.

Agreeable Surprise . . .	Sir Felix Friendly
Deuce is in Him	Major Belford
Duenna	Carlos
Florizel and Perdita	Antigonus

the same piece. The next of the debutants was Mr. Rankin, who played the *Officer* in "Douglas" on the 4th of January, 1792, and *Sir Charles Freeman* in the "Beaux' Stratagem" on the 7th, Mrs. Rankin making her first appearance as *Gibbet*. Mr. Rankin afterwards played *Belmour* in "Jane Shore," *Camphor* in the "Agreeable Surprise," *Tester* in the "Suspicious Husband," *Calippus* in the "Grecian Daughter" and *Roger* in the "Mayor of Garratt." As Mrs. Rankin did not appear again, and may not be identical with the lady who had previously been with the

Old American Company, the name may have been a misprint. On the 14th of February following a gentleman from London made his first appearance on any stage as

George Barnwell, and, on the 25th, a gentleman from Dublin "his first appearance on the stage" as *Zanga* in the "Revenge." The latter was

MR. KEDEY'S PARTS.

—
Plays.

Clementina	Anselmo
Miser	Clerimont
New Peerage	Charles
Oroonoko	Oroonoko
Orphan	Chaplain
Revenge	Zanga
Romeo and Juliet	Romeo
Which is the Man?	Beauchamp

Operas and Farces.

Agreeable Surprise	Compton
Duenna	Antonio
Irish Widow	Bates

played *Tybalt* and *Friar Laurence* in "Romeo and Juliet," *Palermo* in "Clementina," *Whittle* in the "Irish Widow," *Polydore* in the "Orphan," *Frederick* in the "Miser," *Gayless* in the "Lying Valet," *Sir John Lovelace* in the "New Peerage," *Capt. Driver* in "Oroonoko," *Sancho* in the "Duenna" and *Lord Sparkle* in "Which is the Man?"

It is not unlikely, however, that in spite of the combined strength of the Kenna family, the coming and going of a long list of actors and actresses, and the production of a number of new plays, the real attraction of the theatre in the Northern Liberties was the company of French rope-dancers and pantomimists that assisted in the entertain-

Irish Widow	Thomas
Linco's Travels	{ Cymon Cuddy
Lying Valet	Guttle
Mayor of Garratt	Jollop
Miller of Mansfield	Richard
Padlock	Leander

Mr. Kedey, who was apparently an actor of some experience. Mrs. Kedey also appeared on a few occasions, as has been already stated, and had a benefit on the last night of the season, when a Mr. O'Reilly, from the Theatre Royal, Crow Street, Dublin, played *Fitzherbert* in the comedy and *Lingo* in the opera. Mr. Vaughan, after his return to the company,

ments from the 26th of November, 1791, to the 16th of February, 1792. Mr. Du Moulain was the manager and one of the performers; Mr. La Valet the *Harlequin* and Mr. Anderson the *Pantaloons*. They sometimes assisted in the farces, Mr. Du Moulain being *Lightfoot*, Mr. Anderson *Mopsus* and Mr. La Valet the *Clown* in "Linco's Travels," and Mr. Anderson the *Clown* in "Florizel and Perdita." Subsequently there was a change in the company, Mr. Villeroy becoming the *Pantaloons* and Mr. Clumsy the *Clown*. Mrs. Villeroy was then the *Columbine*. The feature of the company, however, was "the young Florentine," the rope-dancer. At the time a delegation of Indian chiefs, belonging to the Five Nations, was visiting Philadelphia to see the Great Father. A number of the performances in January, 1792, were advertised as "by desire of the Indian chiefs," and even "positively" by their desire. Mr. Partridge seems to have had charge of the savages. Partridge not only acted himself, playing *Mawworm* in the "Hypocrite," but he put the chiefs on the stage, who gave the terrapin dance, the beaver dance, the buffalo dance and a war dance. The last mention of the Indians in connection with the theatre was on the 9th of April, when the "Jealous Wife" and the "Ghost" were advertised as "at the request of Farmer's Brother, head chief of the Five Nations."

When the season was about to close Mr. Godwin reappeared, playing *Jaffier* in "Venice Preserved" and *Old Philpot* in the "Citizen," on the 14th of April. He delivered an address on the occasion relative to "his performing in this city twenty years past." He afterwards played *Lovcgold* in the "Miser," *Chamont* in the "Orphan," *Mr. Vandercrab* in the "New Peerage," *Isaac Mendoza* in the "Duenna," *Sharp* in the "Lying Valet," *Prattle* in the "Deuce is in Him" and the *Old Man* and the *Drunken Man* in "Lethe," and recited the "Lecture on

Heads." In the twenty years and more to which he referred Godwin had been the most complete representative of the strolling player and manager on this continent. He had been with the American Company in its early days and had again joined it when it was in exile in Jamaica. He had opened the first theatre at Savannah and sought to place the stage upon a permanent basis at Charleston. Now his career, so far as I have been able to trace it, comes to an end. Godwin's history shows how small were the rewards of the poor player and manager during the epochs immediately preceding and following the Revolution.

Soon after the Kenna organization retired from the Northern Liberties the Old American Company returned to the Southwark for the brief culminating season in its history.

CHAPTER XXIV.

RING OUT THE OLD.

THE OLD AMERICAN COMPANY IN PHILADELPHIA—ROBINSON'S COMEDY,
“CONSTITUTIONAL FOLLIES”—OPPOSITION TO THE COMPANY—MRS.
HENRY HISSED—THE VIRGINIA COMPANY—MR. BIDDLE—RETIRE-
MENT OF MR. WIGNELL AND MR. AND MRS. MORRIS.

WHEN the long Kenna season at the theatre in the Northern Liberties was still in the future, the Old American Company reappeared at the theatre in Southwark for what was to prove an interesting and eventful engagement. The change in the seat of government from New York to Philadelphia had just been effected, and the players followed the officials from capital to capital. This was probably agreeable to President Washington, who was fond of the theatre and frequently occupied the east stage-box, which was fitted up expressly for his reception. Over the front of the box was the United States coat-of-arms and the interior was gracefully festooned with red drapery. The front of the box and the seats were cushioned. According to John Durang, Washington's reception at the theatre was always exceedingly formal and ceremonious. A soldier was generally posted at each stage-door; four soldiers were placed in the gallery; a military guard attended. Mr. Wignell, in a full dress of black, with his hair elaborately powdered in the fashion of the time and holding two wax candles in silver candlesticks, was accustomed to receive the President

at the box-door and conduct Washington and his party to their seats. Even the newspapers began to take notice of the President's contemplated visits to the theatre. On the 4th of January, 1791, the *Federal Gazette* announced that Washington would attend the performances of the "School for Scandal" and the "Poor Soldier" on the following evening, and on the 6th the paper printed a criticism of the acting in both pieces. Never, it was said, were these favorite entertainments performed with more spirit and justness. Wignell as *Joseph*, Harper as *Charles*, Morris as *Sir Oliver*, Ryan as *Moses* and Mrs. Morris as *Lady Teazle*, all fully equalled, if they did not exceed their former excellence. Henry's *Sir Peter* was declared to be an inimitable piece of acting. "It is scarcely possible," said his enthusiastic critic, "to form an idea of stage excellence superior to it." Mrs. Henry shone in a new character, that of *Mrs. Candour*, which, however well conceived and justly represented the critic may have thought it, only the presence of Washington at the play-house could have induced her to accept at all. Even "this judicious actress" could scarcely fail to be pleased at being told by the *Federal Gazette* that her envenomed darts of slander, shot from behind the masked battery of good nature, and her malicious insinuations under the disguise of friendship were very justly expressed in spite of the fact that she must have considered the part so far beneath her abilities. The "Poor Soldier," it was also said, was as usual received with the most ample testimonies of applause. Wignell was himself as *Darby*. Henry, Harper and Ryan as *Patrick*, *Fitzroy* and *Father Luke* gave great satisfaction. Mrs. Morris played *Kathleen* with great spirit. But however happy Mrs. Henry's critic may have been to see her brought forward in a character for which he thought her vocal powers so admirably fitted her, the part of *Norah* was one that she detested.

It is probable the *Federal Gazette* told the simple truth when it said her songs in the role were truly enchanting, but they were not intended either for her critic or the public—they were her tribute to the great man in the stage-box. Indeed, this season Washington alone seemed able to extort from the capricious actress the full display of her powers, and as the "Tempest" was also one of his favorite pieces, it may be assumed that his presence at the theatre on the 2d of February secured her this bit of rhymed admiration of her *Ariel*, printed in the *Federal Gazette* of the 3d:

Not feign'd, but real magic powers you share—
Divine your song, and soft your graceful air;
The one commands us as the other charms,
And *Ariel* sways with unresisted arms.
Well pleas'd, your well-earn'd liberty we see,
But lost is ours—th' enchanted slaves are we.

The Southwark Theatre was reopened for the season of 1790-91 on the 8th of December and remained open until midsummer. At

LIST OF PERFORMANCES.

1790.		
Dec.	8—Clandestine Marriage	Garrick and Colman
	Who's the Dupe? . . .	Mrs. Cowley
10—	Busybody	Mrs. Centlivre
	High Life Below Stairs .	Townley
13—	Suspicious Husband . .	Hoadly
	Poor Soldier	O'Keefe
15—	Douglas	Home
	Prisoner at Large . . .	O'Keefe
16—	Douglas.	
	Prisoner at Large.	
20—	More Ways Than One	Mrs. Cowley
22—	Romeo and Juliet . .	Shakspere
	Miller of Mansfield . .	Dodsley
27—	Romeo and Juliet.	
	Miller of Mansfield.	

first the production of familiar pieces followed each other in rapid succession, nothing new to Philadelphia, not even an afterpiece, being attempted until February. Some of these productions, the comedies of O'Keefe and Sheridan especially, were exceedingly popular. Dunlap's "Father" and Humphreys' "Widow of Mabar" were at least worthy the single performance that was ac-

corded them respectively. It is not unlikely, however, that the familiar pieces were more acceptable than the new productions that were brought forward this season. Almost without exception these were make-shifts. The first of them was "Patie and Roger," an alteration by Tickell from the "Gentle Shepherd" of Allan Ramsay. It had been presented at Drury Lane in 1781, with music by Mr. Linley, but Mr. Tickell's alterations were made without judgment, and there is no apparent reason for its reproduction in America. The next new afterpiece was called the "Rival Fools; or, A Trip to Tunbridge." This was, perhaps, an adaptation of Cibber's unsuccessful comedy, the "Rival Fools," in which the hero went fishing for millers' thumbs. Then came Paul Joddrell's sketch, "Seeing's Believing," which had been performed with success at the Haymarket in 1783, and long continued to be a favorite afterpiece.

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|-------|------------------------------------|----------------|
| | Dec. 29—Wonder | Mrs. Centlivre |
| | Hob in the Well | Cibber |
| | 31—King Henry IV | Shakspere |
| | Prisoner at Large. | |
| 1791. | | |
| Jan. | 3—Roman Father | Whitehead |
| | True-Born Irishman | Macklin |
| | 5—School for Scandal | Sheridan |
| | Poor Soldier. | |
| | 7—She Stoops to Conquer. Goldsmith | |
| | Hob in the Well. | |
| | 10—Mourning Bride | Congreve |
| | Apprentice | Murphy |
| | 14—Miser | Fielding |
| | Citizen | Murphy |
| | 17—West Indian | Cumberland |
| | Catharine and Petruchio. Shakspere | |
| | 19—School for Scandal. | |
| | Rosina | Mrs. Brooke |
| | 21—West Indian. | |
| | Catharine and Petruchio. | |
| | 24—Richard III | Shakspere |
| | Mayor of Garratt | Foote |
| | 26—Father | Dunlap |
| | Dead Alive | O'Keefe |
| | 29—Julius Caesar | Shakspere |
| | Hob in the Well. | |
| | 31—English Merchant | Colman |
| | Ghost | Mrs. Centlivre |
| Feb. | 2—Tempest | Dryden |
| | Neptune and Amphitrite. | |
| | Musical Lady | Colman |
| | 4—Douglas. | |
| | Patie and Roger | Tickell |
| | 7—Orphan of China | Murphy |
| | Guardian | Garrick |
| | 9—Widow of Malabar | Humphreys |
| | Padlock | Bickerstaff |
| | 11—Beaux' Stratagem | Farquhar |
| | Guardian. | |
| | 14—She Stoops to Conquer. | |
| | Ghost. | |
| | 18—Isabella | Southerne |
| | Prisoner at Large. | |
| | 23—Chances | Garrick |
| | Love in a Camp | O'Keefe |

Feb. 25—Busybody.
Guardian.

March 2—Grecian Daughter Murphy
Rival Fools Cibber

7—Chances.
Catharine and Petruchio.

11—More Ways Than One.
Seeing's Believing . . . Joddrell

16—Tamerlane Rowe
Irish Widow Garrick

18—Recruiting Officer . . . Farquhar
Apprentice.

23—Orphan Otway
Rival Fools.

28—Suspicious Husband
Irish Widow.

April 1—Hamlet Shakspere
Seeing's Believing.

5—Drummer Addison
Poor Soldier.

9—Gamester Moore
Two Misers O'Hara

12—West Indian.
Two Misers.

15—She Stoops to Conquer.
Two Misers.

27—Recess.
Inkle and Yarico . . Colman, Jr.
(Mr. Hallam's Benefit.)

May 5—Gallery of Portraits.
Belle's Stratagem . Mrs. Cowley
Two Misers.
(Mrs. Morris' Benefit.)

9—Chances.
Deserter Dibdin
(Mrs. Harper's Benefit.)

12—West Indian.
Poor Soldier.
(Benefit of sufferers by the late fire.)

19—Selima and Azor Collier
Death of Harlequin.
As it Should Be Oulton
(Mr. Henry's Benefit.)

26—Dramatist Reynolds
Critic Sheridan
(Mr. Wignell's Benefit.)

When the benefits began, Mr. Hallam started with a new piece that he called the "Recess; or, The Masked Apparition," and to the "Recess" Mr. Harper added O'Keefe's "Little Hunchback," which was then produced for the first time in this country. Mrs. Morris' "Gallery of Portraits; or, The World as it Goes" was described as partly original. Mr. Henry offered W. C. Oulton's comic farce, "As it Should Be," a pleasant trifle that had been originally produced at the Haymarket in 1789, and Mr. Wignell followed with the first production in America of a comedy by Frederick Reynolds, the "Dramatist." It was first acted in Covent Garden, in 1789, with great success, and was equally successful here. It may be assumed that Wignell was the original *Vapid* on the American stage. Mr. Martin's choice of a new piece was Bates' "Rival Candidates," a comic opera that had been received with great

- applause at Drury Lane, but was soon forgotten. Mrs. Henry played *Sophia Seymour* in the "Toy" for Martin's benefit, and the beneficiary recited an "occasional address." "Constitutional Follies," produced by Mr. Robinson, was from his own pen. Postponements during the season on account of illness were frequent. The indisposition of Mr. Hallam delayed the bill advertised for the 12th of January until the 14th; the production of "*Julius Cæsar*" was first announced for the 28th; Mrs. Henry's illness caused the postponement of "*Isabella*" and the "*Prisoner at Large*" from the 16th to the 18th of February; Garrick's "*Chances*" and "*Guardian*" went over from the 21st to the 23d; again on the 4th and the 14th of March there were no performances because of the illness of Mrs. Henry; on the 25th Mrs. Morris was ill, causing a postponement until the 28th; Mr. Hallam's benefit was announced for the 25th of April, and Mr. Henry's was delayed from the 16th to the 19th of May; Mr. Morris advertised "*Cymbeline*" and "*Neck or Nothing*" for the 23d,
- May 27—Recess.
 Little Hunchback . . . O'Keefe
 (Mr. Harper's Benefit.)
- June 2—Dramatist.
 Thomas and Sally . . . Bickerstaff
 True-Born Irishman.
 (Mr. Woolls' Benefit.)
- 6—Rivals Sheridan
 Darby's Return Dunlap
 Rosina.
 (Mr. Morris' Benefit.)
- 9—School for Scandal.
 Invasion Pilon
 (Mr. Hammond's Benefit.)
- 13—Toy O'Keefe
 Harlequin Shipwrecked.
 Rival Candidates Bate
 (Mr. Martin's Benefit.)
- 16—Belle's Stratagem.
 Rival Candidates.
 (Mrs. Gee's Benefit.)
- 20—Word to the Wise Kelly
 Patie and Roger.
 (Mrs. Hamilton Benefit.)
- 25—Conscious Lovers Steele
 Inkle and Yarico.
 (Miss Tuke's Benefit.)
- 30—Constitutional Follies Robinson
 Deserter.
 (Mr. Robinson's Benefit.)
- July 7—Provoked Husband . . . Vanbrugh
 Birth of Harlequin.
 (Durang, Vaughan, Heard and
 Mrs. Rankin's Benefit.)
- 11—Clandestine Marriage.
 Birth of Harlequin.
 (Mr. Hammond's Benefit.)

but because of the illness of Mr. Hallam he was compelled to change his bill and delay the performance until the 6th of June; in the meantime Mr. Woolls' benefit was postponed from the 30th of May to the 2d of June, and Mr. Robinson delayed the production of his comedy from the 27th to the 30th of June. Beginning with Mrs. Gee's benefit, on the 16th, fire engines played on the walls and roof of the theatre to make the house cool at night. In the masquerade in the "Belle's Stratagem," on the 5th of May, Mrs. Gee gave a hunting song in the character of *Diana*, and the "Tally Ho!" was sung by Mrs. Wilson.

Few casts were printed in the newspapers during the season. Although the "Clandestine Marriage" was played on the first night

CLANDESTINE MARRIAGE.

Lord Ogelby . . .	Mr. Hallam
Sterling	Mr. Morris
Sir John Melville . .	Mr. Harper
Brush	Mr. Martin
Canton	Mr. Robinson
Serg't Flower . .	Mr. Woolls
Trueman	Mr. Vaughan
Mrs. Heidelberg . .	Mrs. Rankin
Fanny	Mrs. Gee
Betty	Mrs. Hamilton
Nancy	Miss Tuke
Miss Sterling . . .	Mrs. Morris

and the last, it was only because Mr. Hammond took a second benefit that the cast on the latter occasion was preserved. This and the cast of the "Birth of Harlequin" are valuable in showing

BIRTH OF HARLEQUIN.

Dismal	Mr. Harper
Pantaloон	Mr. Robinson
Fop	Mr. Hammond
Harlequin Pigmy .	Master Durang
Enchanter	Mr. Woolls
Harlequin	Mr. Durang
Market Woman . .	Mr. Martin
Airy Spirit	Mrs. Gee
Columbine	Mrs. Durang

who were with the company when the engagement closed. The new names are those of Messrs. Robinson, Vaughan and Hammond, Master Durang and Mrs. Rankin and Mrs. Gee. Robinson was probably a West India actor; Vaughan had been with the Kenna company; Hammond is impossible of identification; Master Durang was Ferdinand Durang; Mrs. Rankin was probably the wife of the actor who was with the Kennas, and Mrs. Gee was an English woman lately arrived from London with two little children dependent upon her.

Mrs. Gee's brief history on the American stage has some interesting features. She made her first appearance on Saturday, April 9th, as *Harriet* in the "Two Misers." It was her first appearance on any stage, but she must have been regarded as a very promising *debutante*, as an "occasional address" was spoken by Mr. Wignell previous to her *debut*, in which she was introduced to the public in these complimentary lines:

This night our college opes its magic door,
To a new student in dramatic lore.
With anxious heart and emulous to please,
Nor yet insensible to gen'rous praise,
A female candidate for favor sues;—
Humble her hopes and humble are her views.
To your indulgence she directs her claim,
And, if you'll spare her faults, she'll ask not fame.
Protect her, then, ye patrons of the stage,
Nor view her efforts with the critic's rage,
Your influence still can modest merit raise,
Your care mature the genius she displays;
To your own sex, ye fair, this tribute's due;
And gallantry assures it, sirs, from you.

After her *debut* one of the newspapers said that her person was agreeable, her countenance interesting, her voice melodious and her manner animated, and voiced the general sentiment that her performance gave a happy presage of the future. A few days later, however, it was said that Mrs. Gee sang with better effect in the City Concert than the night before in the theatre. After the season closed she went South, appearing in the title-role of Mrs. Brooke's "Rosina," at Richmond, on the 17th of October, 1791. The play on that occasion was the "Foundling," with Mr. Cleland, from London, in the principal part, and Mr. Courtney, also from London, as *Captain Melville*, in the opera.

Previous to the production of "Constitutional Follies; or, Life

in Demerara," the *Federal Gazette* printed a preliminary notice, in which dramatic writing in this country was advocated, and the

CONSTITUTIONAL FOLLIES.

Roebrick	Mr. Harper
Rattle	Mr. Martin
Murphy	Mr. Wignell
Doctor	Mr. Hammond
Cesar	Mr. Vaughan
Coramantee	Mr. Durang
Captain Canefield	Mr. Henry
Mrs. Rattle	Miss Tuke
Mrs. Canefield	Mrs. Hamilton
Bina	Mr. Robinson
Mrs. Heartfree	Mrs. Morris

hope expressed that the beginners would not be dispirited by too little indulgence. The same journal afterward said the comedy was performed before a full house with great applause. The scene was laid in Demerara. According to the brief synopsis printed in the newspapers, *Mrs. Heartfree*, a young

widow of sensibility, is struck with the good qualities of *Mr. Roebrick* and gives him her heart, and, once a rake, *Roebrick* is reclaimed by his attachment to *Mrs. Heartfree*. That the course of true love may not run smooth, the *Doctor*, a cunning, plausible rascal, endeavors to supplant *Roebrick* in *Mrs. Heartfree's* esteem, while *Mrs. Rattle*, a West India married lady of fourteen, without education and ignorant of the world, in the innocence of her heart also conceives a warm attachment for *Roebrick*, who is too much a man of honor to take advantage of this affection. *Mr. Rattle* is a thoughtless prodigal, who treats his wife as a child. The *Doctor* fails in his scheme for supplanting *Roebrick*; *Mr. Rattle* is convinced of the impropriety of his conduct in the little attention he pays to his wife, and by a change in his behavior regains her affections, and the lovers are made happy. Without being essential to the plot, *Captain* and *Mrs. Canefield* by their oddity contribute some amusing scenes, the part of the *Captain* being described as particularly well drawn. *Murphy* is *Roebrick's* Irish servant. The plot, however, did not prove interesting to Philadelphia critics and play-

goers. The only performer mentioned in the criticism of the *Federal Gazette* was Mrs. Morris, of whom it was said she "left too fair an opening to the prompter's exertions."

The only cast printed in the newspapers during the season, apart from those already given, was that of the "Recess." It was played only twice, once for Mr. Hallam's and once for Mr. Harper's benefit, but the performance was reviewed at considerable length in some of the newspapers. Martin, it was said, at times showed feeling, and Miss Tuke in several scenes gave pleasure, particularly in the wrangling scene with her lover. Hammond, the critic said, with application will improve—there is room! Mrs. Gee wanted confidence and, consequently, ease and grace. Mrs.

RECESS.

Don Gusman	Mr. Harper
Don Ferdinand	Mr. Martin
Don Pedro	Mr. Hammond
Don Carlos	Mr. Wignell
Muskato	Mr. Hallam
Donna Marcella	Miss Tuke
Donna Aurora	Mrs. Gee
Beatrice	Mrs. Morris

Morris was, as usual, full of life and animation, Mr. Wignell excelled in low comedy, and Mr. Hallam frequently excited the laughter of the audience by his humorous acting. Dramatic criticism became frequent during this season. The *General Advertiser*, of the 21st of February, said of Mrs. Henry's performance of the interesting character of *Isabella* that it gave great satisfaction and fully equalled the most sanguine expectations; Mr. Henry gave a just idea of the rigidly austere *Baldwin*; Wignell well filled the part of the generous and tender *Villeroy*, and Harper as *Carlos* and Hallam as *Biron* deserved commendation. The audience, the critic declared, bore the most unequivocal testimony to the merits of these performers by tears and silence. When "She Stoops to Conquer" was given on the 15th of April the same journal said that Wignell as *Tony Lumpkin* entered fully into the

spirit of the character and performed every part of it with great humor; Mr. Morris as *Hardcastle* met and deserved applause, "yet 'twas easy to see Morris through old *Hardcastle*.

'Horatio—Dorak—Falstaff—still was Quin.'"

Mr. Harper as *Marlow* had studied his part, to which he did justice; Mrs. Hamilton as *Mrs. Hardcastle* was justly applauded, "but part of the audience had seen Mrs. Harper in that character," and Mrs. Morris as *Miss Hardeastle* acted with great truth and animation. Miss Tuke as *Miss Neville* was less tenderly treated. Nothing, the critic said, appeared to move her—not even unexpectedly meeting with her lover; if anything could excuse her want of animation in that part of the piece it was the perfect coldness of Mr. Martin as *Hastings*. For the "Two Misers," which was the afterpiece, it was said the scenery was new and striking and the dresses well chosen. Mrs. Gee as *Harriet* sang with softness and expression, but Mrs. Wilson as *Jenny* met with an accident just before the curtain rose and limped in consequence, but performed her character with great life and animation. Subsequently the same critic said of Mrs. Wilson, as *Woeski* in "Inkle and Yarico," that she performed the part with great truth and real humor, but "was too hideous to receive the applause she merited." Mrs. Gee as *Narcissa* sang with expression, her second song being encored, and *Sir Christopher Curry—Henry*—could not have been better filled. Of Miss Tuke as *Yarico* the critic said he had never seen her perform with such feeling, but he added, "her dress might have been better chosen—it was not *Yarico's* dress, and her complexion was of a piece with it." When the "Dramatist" was given for the first time in this country for Mr. Wignell's benefit the full cast was not printed, but Miss Tuke, who probably played *Mariana*, was again commended

for her vivacity, while Henry as *Ennui* "filled the character, *outre* as it is, with great propriety," and Wignell as *Vapid* "supported the character with inimitable humor and spirit." What adds peculiar interest to these strictures and commendations is the fact that this season marked the beginning of dramatic criticism in America.

The dramatic criticism of the period was still further supplemented by popular clamor which ascribed a narrow policy to the management of the Old American Company and found expression through the newspapers. As early as the 8th of February, 1791, a member of the Dramatic Association wrote to Hallam and Henry through the *Federal Gazette*, asking whether they had been and were still willing to receive any performers upon reasonable terms. The managers answered in the affirmative through the *Daily Advertiser*, defining "reasonable terms" to include performers whose engagement would be justified by public opinion of their merit and by the finances of the company. They acknowledged their indebtedness to the Dramatic Association, but thought it impracticable to enter into a full consideration of their conduct in the newspapers. The letter in the *Gazette* was a strong one. The managers were informed that the friends of the drama had become so much dissatisfied with the want of attention to their promises relative to strengthening their company by good actors from Europe, that it was determined publicly to exhibit the resentment that was felt. The writer said there were seven or eight good actors in Virginia who came to America with the avowed purpose of joining the company, encouraged thereto by a friend of Mr. Hallam. The managers were told it was certain they had refused to engage any of these performers, although persons who had seen them in Virginia declared them equal in abilities to any of the American

Company. "This being the case," the writer continued, "you cannot flatter yourselves with the hope of further indulgence for some of your company, but on the contrary may depend upon hiss! hiss! hiss! off! off!"

The Virginia Company of comedians to whom the foregoing allusion was made was under the direction of Bignall and West. Both

LIST OF PERFORMANCES.

1790.	
Oct. 18—	Know Your Own Mind . Murphy
	Farmer O'Keefe
21—	Wonder Mrs. Centlivre
	Farmer.
28—	Venice Preserved . . . Otway
	Poor Soldier O'Keefe

Independent Chronicle in regard to these entertainments, a correspondent said it was acknowledged that Mr. Bignall was the best per-

KNOW YOUR OWN MIND.

Millamour	Mr. Bignall
Old Bygrov	Mr. Lewis
Malvil	Mr. Biddle
Sir Henry Lovewit.	Mr. Richards
Sir John Millamour .	Mr. Tobine
Capt. Bygrov . .	Mr. Walpole
Charles	Mr. Diddep
Dashwood	Mr. West
Lady Bell	Mrs. West
Lady Jane	Mrs. Hyde
Mrs. Bromley . . .	Mrs. Lewis
Mad. La Raige . .	Miss Wade
Miss Neville	Mrs. Bignall

former on the continent. Mr. West attracted notice by his songs. How long this company remained at Richmond it is impossible to say, as the performances were seldom adver-

FARMER.

Old Blackberry . .	Mr. Biddle
Capt. Valentine . . .	Mr. West
Rundy	Mr. Lewis
Lawyer Fairly . .	Mr. Walpole
Col. Dormant . .	Mr. Richards
Flummery	Mr. Tobine
Stubble	Mr. Diddep
Jimmy Jump . . .	Mr. Bignall
Louisa	Mrs. Hyde
Molly Maybush . .	Miss Wade
Landlady	Mrs. Davids
Betty Blackberry .	Mrs. Bignall

tised in the newspapers. I have been able to find the announcements for only three nights, in one of which the casts were printed. In one of these Bignall and West regretted the imperfect state of the drama in this part of the world, and promised to augment their force, offering

liberal salaries to "persons of figure and education" inclined to make the stage their profession. Some of the performers, as Lewis, Tobine, Mrs. Hyde and Mrs. Davids, had been with the Baltimore Company. Whatever the length of their stay in Richmond at this time, Mr. and Mrs. West and Mr. and Mrs. Bignall excited a local poet into singing their praises in extravagant terms. These lines appeared in the *Independent Chronicle* on the 24th of November:

The theatre demands our praise supreme ;
Ah ! may my song be equal to my theme.
And hark ! a second Siddons charms each heart,
Nature in her is closely link'd with art—
The name of West should every tongue employ,
She comes to give us pain which leads to joy.
Nor less his merit claims the muse's art,
Whose talents are imprinted on each heart.
The husband's vocal power attention gain,
Soft as the accent of Thalia's strain.
Bignall (Mrs.), thy frame was meant the stage to grace ;
Easy thy mien and beautiful thy face.
The comic muse to thee has liberal been,
And thou can't well repay her in each scene.
Bignall, like Edwin, never fails to shine,
Great are his powers in each scenic line ;
Like him in humor gains our just applause
And ranks the foremost in the comic cause.

In spite of this extravagant praise it is certain that at this time there were not seven or eight actors in Virginia equal in merit to a corresponding number of the Old American Company. It is not surprising, therefore, that Hallam and Henry answered that they had exerted themselves to obtain good actors from Europe; that the performers in Virginia were not encouraged to come by any person authorized to use the name of the managers, though two of them were authorized to use the name of a friend of Mr. Hallam as an introduction; that they had accepted the overtures of these performers, who, however, preferred

establishing an independent theatre in the Southern States, and finally that one of the Virginia Company on a visit to Philadelphia disavowed any disposition to join the Old American Company, but took from the Philadelphia stage an actor who was under articles, and afterwards, by letters and offers of high terms, had attempted to seduce others. In the main these statements were true, but to place the matter beyond dispute Hallam and Henry placed all the written proofs in their possession with the publisher of the *Federal Gazette*. These documents were attacked in the *General Advertiser*, of the 18th of February, 1791, by "One of Many," who said that among them was a letter from a man and wife in England offering their services, but as they claimed some parts in which the proprietors thought they excelled, the negotiations fell through. As two years had since elapsed without renewed efforts to secure performers from England, the claim of the managers that they had exerted themselves to that end had little force. In regard to the second point in Hallam and Henry's answer, "One of Many" said that the person who gave encouragement to the comedians in Virginia was Hallam's sister—presumably Mrs. Mattocks. It is probable this encouragement took a stronger form than a mere introduction. The real reason why Bignall and West were not engaged was undoubtedly because of the inadequate salaries paid by Hallam and Henry. "One of Many" declared that these performers were offered only two guineas per week, which, Hallam said, was the highest he paid. It was afterwards ascertained that Mr. and Mrs. Harper had more. Finally it was asserted in the *Advertiser* that the person drawn off from the Old American Company was Hallam and Henry's tailor. This statement was not true, the seceding member being Mr. Biddle.

Char'es Biddle came to the United States in 1785 with Henry's contingent of the Old American Company. He made his first appearance in this country in New York as *Bates* in the "Gamester," on the 21st of November, 1785. He retired from the company during or at the close of the season of 1790 at the Southwark Theatre, Philadelphia, his last recorded part being the *Bramin* in the "Widow of Malabar." Biddle's best parts were Scotchmen. He died at Richmond, on the 27th of November, 1791. The spiteful declaration that he was Hallam and Henry's tailor can only be explained upon the theory that he added to a slender income by plying that humble vocation in the theatre.

A spitefulness similar to that shown in the allusion to Biddle as Hallam and Henry's tailor was manifested towards some of the other members of the company, with the purpose of holding the managers up to ridicule. When the "School for Scandal" was given on the 5th of January, "A Friend to the Drama" wrote to the *Federal Gazette* in

MR. BIDDLE'S PARTS.

Plays.

Busybody	Sir Jealous Traffic
Cato	Lucius
Clandestine Marriage	Sergt. Flower
Constant Couple	Vizard
Contrast	Jessamy
Duenna	Jerome
English Merchant	Messenger
Fashionable Lover	Colin
Father	Ranter
Gamester	Bates
Hamlet	Osic
Heiress	Blandish
Know Your Own Mind	Melville
Love in a Camp	Quiz
Love in a Village	Sir William Meadows
Much Ado About Nothing	Don John
Romeo and Juliet	Benvolio
School for Scandal	Sir Benjamin Backbite
Siege of Damascus	Daran
Tempest	Trinculo
Widow of Malabar	Bramin

Farces.

Cross Purposes	Robin
Darby's Return	Father Luke
Deserter	Russet
Farmer	Old Blackberry
Ghost	Sir Jeffrey Constant
Love a la Mode	Sir Archie MacSarcasm
Madcap	Thomas
Register Office	Scotsman
Rosina	Irishman
Shakspere Jubilee	Luke

pretended justification of Hallam and Henry, saying they showed a wish to give satisfaction by Harper's double as *Charles and Griffith*. As President and Mrs. Washington visited the theatre that night, the writer added that it was thought expedient to post Mr. Hallam in the boxes to keep order. The correspondent said the same desire to please was afterwards shown in Mrs. Hamilton's double of *Lady Rustport* and *Mrs. Fulmer* in the "West Indian," the sagacious managers discovering that she would do more justice to both characters than Mrs. Henry could have done to either—consequently her *lai ship* was left out the piece. A like anxiety was conspicuous in the "animated" Robinson's *Captain Dudley*, Mr. Hallam's modesty convincing him that Robinson's performance of the character would be superior to his own. Their desire to please, it was said, was not less discoverable when the "lustre" of Mrs. Hamilton again shone forth in the amiable character of *Dorinda*, and Mrs. Durang's in that of *Lady Beautiful*. Mrs. Henry having obligingly relinquished *Cherry* to Miss Tuke, it was further remarked, the performance of the "Beaux' Stratagem" was thus rendered complete. In "She Stoops to Conquer," the writer said that the condescending managers, relying on the superiority of the theatrical powers of Robinson as *Sir Charles Marlowe* and Martin as *Hastings*, gave up their usual parts to these gentlemen as a measure intended in an extreme degree to promote the amusement of the audience. Still, it was asserted with mock earnestness, the scribblers in the newspapers would with unprovoked malice wound the sensibilities of Mr. Hallam and injure the fine feelings of Mr. Henry.

It was Mrs. Henry, however, who was the real object of attack. The complaint against her was her failure to meet the reasonable wishes of the public. Because she could be a very pleasing performer

it was urged that she ought to be—that it was unpardonable in her to oblige the management to thrust Mrs. Hamilton forward in characters out of her power in which Mrs. Henry could be extremely pleasing. “A Friend to the Drama” gave expression to the public discontent with her conduct in his own peculiar way in the letter already cited. Mrs. Henry, he said, unfortunately resides so far distant from the theatre that attendance to her duty there might prove injurious to her health, in which the public takes a deep interest—she lived in a two-story brick house immediately back of the theatre. To this the writer added that although she was said by some envious persons to possess a small share of caprice, and by others was considered of a rather captious disposition, “the extreme pains she has always taken to please the audience, and her obliging condescension on every occasion, leave the public under great obligations to her.” She found earnest defenders however, and her health was really delicate. On the 28th of February “Theatricus” wrote to the *Federal Gazette* in her behalf, saying that she had long been known to be a woman of delicate health, and as she generally appeared in characters that required the greatest exertion—tragedy and opera—it could not be a matter of surprise that she was unable to appear in every play. The writer said he had the pleasure of her acquaintance, and had often heard her declare that she was at all times willing to perform “second” with any lady in the company on the principle of reciprocity. The editor of the *Gazette* thought this declaration of her willingness to perform secondary parts ought to conciliate every mind. When “Tamerlane” and the “Irish Widow” were given on the 16th of March, the *Gazette* warmly praised Mrs. Henry and Mrs. Morris as *Selima* and *Arpasia*, and Mrs. Wilson as the *Widow Brady*, but the feeling against Mrs. Henry ran very high,

and on that occasion an "unprincipled fellow in a front box," the *Gazette* said, "had the impudence to hiss one of the ladies." This was Mrs. Henry, of course. She demanded in what manner she had offended and retired, but was called back. The *Gazette* account of this incident excited the ire of "A Friend to a Theatre," who wrote to the paper, but his communication being rejected he secured its publication in Bache's *General Advertiser*. Mr. Andrew Brown, the publisher of the *Federal Gazette*, thereupon explained that he had declined to print the communication because he had learned that Mrs. Henry was about to bring an action against the person who had hissed her, and he added that the publication was improper and cowardly, and said that none but "the base traducer of Washington" could be capable of it. Brown, in consequence, was savagely attacked by "A Real Friend to a Theatre" in the *Independent Gazetteer* for refusing to print the letter of "A Friend to a Theatre," the only point in this communication being that Brown knew that no action had been begun by Mrs. Henry and, consequently, the publication would not have been contempt of court. Another letter was printed in the *General Advertiser* on the 21st of April, in which the writer said he was well enough acquainted with the person who hissed Mrs. Henry to know he was incapable of any combination to drive her from the stage. His right to hiss was then argued at great length, the case of Macklin, 1774, being cited and applied. Mrs. Henry was thereupon exhorted to make proper submission for her offense in going off the stage when she was hissed by only a single person, and she was told she would find support should she behave well. To this "A Citizen" replied in the *Federal Gazette* that the right of an audience to hiss was not denied, but that the audience and common sense deny that right to an indi-

vidual. "Let the case of Mrs. Henry be inquired into," he said, "and it will be found to be as black a one on the part of a few as ever appeared in any country." "Mrs. Henry apologize! For shame!" he exclaimed. "The public do not want this—they generally consider her as an injured and insulted woman." This bitterness of feeling was carried so far that Mrs. Henry received threats on the morning of Mr. Henry's benefit that somewhat impaired her efforts at the outset that evening, through want of confidence, but she was met with such unequivocal marks of approbation that she soon regained her composure. Her second song in the opera on that occasion was her own composition. As the first of the many theatrical episodes in which the newspapers were used in conjunction with private effort to drive a performer from the stage, these persistent assaults upon Mrs. Henry stand out in bold relief. She was, no doubt, capricious and disobliging, but it is impossible to read the communications in the Philadelphia papers without reaching the conclusion that there was a sinister conspiracy in this case.

In the controversy concerning Mrs. Henry the original matters in dispute were almost lost sight of, but on the 5th of March the *Federal Gazette* announced that Messrs. Bignall and West had been offered a fair trial on the Philadelphia stage, and that Mr. Henry was preparing to go to Europe early in the spring to bring over other performers. It is not likely either of these declarations was intended seriously, but that relating to Mr.

MR. WIGNELL'S PARTS.

Plays.

Belle's Stratagem	Flutter
Busybody	Marplot
Cato	Juba
Clandestine Marriage	Lovewell Brush
Constant Couple	Beau Clincher
Contrast	Jonathan
Critic	Dangle
English Merchant	Spatler
Fashionable Lover	Tyrrell
Father	Dr. Quiescent

Gamester	Lewson
Gustavus Vasa	Arvida
Hamlet	{ Ghost Laertes
Love in a Village	Hodge
Lyar	Papilion
Much Ado About Nothing . . .	Don Pedro
Prisoner at Large	Muns
Rivals	Falkland
Roman Father	Valerius
Romeo and Juliet	Tybalt
School for Scandal	Joseph Surface
She Stoops to Conquer . . .	Tony Lumpkin
Siege of Damascus	Phocyas
Tamerlane	Monesses
Tempest	Prospero
Widow of Malabar	French Officer

Operas and Farces.

Darby's Return	Darby
Deserter	Simpkin
Duenna	Isaac Mendoza
Ghost	Trusty
Guardian	Young Clackit
Love a la Mode	Squire Groom
Love in a Camp	Darby
Man and Wife	Kitchen
Poor Soldier	Darby
Robinson Crusoe	Pantaloons
True-Born Irishman . . .	Count Mushroom

Henry had serious results. The insincerity of the managers in both cases was demonstrated by events. Bignall and West were not given a trial on the Philadelphia stage, and Mr. Henry did not depart on his mission for a year. Indeed, it was a year to a day, Mr. Henry sailing on the brig *American Hero*, Captain McDougall, for Havre, on the 5th of March, 1792.

According to Dunlap, who professed to have received his account of the affair from both Hallam and Wignell, this determination to send Henry to England, instead of Wignell, to whom the mission had been promised, caused Wig-

nell's retirement from the company and the withdrawal of both Mr. and Mrs. Morris. When the announcement of Henry's intention to go to England appeared in the *Federal Gazette*, Wignell, Dunlap says, called on Hallam, and asked him if he had sanctioned the paragraph. "No," was Hallam's answer. "Who, then, authorized it?" Wignell demanded. "Henry, I suppose—it is his usual way," Hallam replied. It soon appeared, however, that Hallam had given his assent to the plan. "Mr. Henry is willing to go and Mr. Wignell is anxious to go," Hallam is quoted as saying. "If Mr. Henry goes, we can continue playing and maintain ourselves—if Mr. Wignell goes, we must shut

MR. AND MRS. MORRIS' PARTS.		
PLAYS.	MR. MORRIS.	MRS. MORRIS.
All in the Wrong		Belinda
Belle's Stratagem	Hardy	Letitia Hardy . . .
Busybody		Miranda
Cato	Juba	Marcia
Clandestine Marriage . . .	Sterling	Miss Sterling . . .
Constant Couple	Smuggler	Lady Lurewell . .
Contrast	Van Rough	Charlotte
Critic	Sir C. Hatton . .	Miss Dangle
Carl of Essex	Freeport	Countess of Rutland
English Merchant		Lady Alton
Fashionable Lover		Augusta Aubrey .
Father		Mrs. Racket
Gamester	Jarvis	Mrs. Beverly . . .
Gustavus Vasa	Trollio	Cristina
Hamlet	Polonius	Ophelia
Heiress	Alscrip	Lady Emily
Love in a Village	Woodcock	Lucinda
Lyar	Old Wilding . . .	
Much Ado About Nothing	Dogberry	Beatrice
Prisoner at Large	Farmer Tough . .	Rachel
Provoked Husband		Lady Townly . . .
Rivals	Sir Anthony . . .	Lydia Languish .
Roman Father	Tullus Hostilius .	Horatia
Romeo and Juliet	Friar Laurence .	
School for Scandal	Sir Oliver	Lady Teazle
School for Wives		Mrs. Belville . . .
She Stoops to Conquer .	Hardcastle	Miss Hardcastle .
Siege of Damascus	Eumenes	Eudocia
Tamerlane	Dervise	Arpasia
Tempest	Stephano	Ariel
OPERAS AND FARCES.		
Author	Grub	Mrs. Cadwallader .
Cross Purposes		
Darby's Return		Kathleen
Deserter		Jenny
Duenna	Lopez	Donna Louisa . .
Ghost	Clinch	
Guardian	Sir Charles Clackit	Harriet
Love a la Mode	Beau Mordecai .	Lady

Love in a Camp	Norah	however, told	
Madcap	Goodwill	him his reign	
Man and Wife	Mr. Cross	should not be	
Miss in her Teens	Puff		
Poor Soldier	Kathleen		
True-Born Irishman	Major Gamble	Mrs. O'Dogherty	long, and Wig-nell at once forced the issue at a meeting of the shareholders. "I represented to the meeting," he is reported by Dunlap as saying, "the promise given me and the arrangements I had made in consequence of that promise. I repeated the threat of Mr. Henry to destroy me, and the mode in which I understood he intended to accomplish it—by bringing over an actor to supersede me in my business, which, by keeping me out of the management, he could effect, as by casting new plays he could bring a new performer into public favor and thereby ruin me in my profession. I therefore demanded either to be made a joint partner, purchasing at their own price and without asking credit, or to be appointed the company's agent." Both propositions were declined by the two managers, and thereupon Wignell resigned and Mr. and Mrs. Morris went with him. It is probable, however, that the project for a new theatre in Philadelphia had already taken shape, and that much of the opposition shown towards Hallam and Henry during the season was in furtherance of this design, with a side issue manifested in the hostility towards Mrs. Henry by the friends of Mrs. Morris. In any other view of the case, the extreme bitterness that was shown throughout the controversy is inexplicable. Henry, however, was in no hurry to depart upon his mission, and it is doubtful if the new theatre in Philadelphia had not been destined to become a reality, whether he would have gone at all.

The minor incidents of this engagement of the Old American Company in Philadelphia were not many or important. Early in the

season there was an agitation for admittance to the farce at half price. On the 26th of January a dancer appeared, who was announced as a gentleman from Europe, but he was met with pronounced marks of disapprobation. Whether this was Mr. Andre, a dancer who appeared for a few nights in February, it is impossible to say. Later in the season Mr. and Mrs. Durang were the dancers. On the 4th of March, John Barclay, Mayor, acknowledged the receipt of \$178.34 from Hallam and Henry for the sufferers by the late fire. The question of the attire of actresses seems to have excited some remark, for the *Federal Gazette* asked: "How is the dignity of woman exalted when she sees one of her own sex in breeches?" And the same journal announced its belief that tragedy would in a few years be extirpated from the stage, because of the absurdity of going to the theatre to be made sorrowful.

CHAPTER XXV.

THE CURTAIN FALLS.

LAST SEASON OF THE OLD AMERICAN COMPANY IN NEW YORK—THE COMPANY, THE PLAYS AND THE CASTS—THE PLACIDE TROUPE—SOME ACCOUNT OF THE PLAYERS AND THEIR PARTS—END OF THE EPOCH.

ALTHOUGH Hallam and Henry made a promise to the Philadelphians that the latter would go to England to recruit the company, they evidently did not regard it as binding in New York, where they appeared seven months later. The theatre in John Street had been closed for nearly two years. Weak as the company was when it left New York in December, 1789, it returned weaker still. Mr. Wignell and Mr. and Mrs. Morris, who had been its chief attractions, were no longer with it. There was no one to fill the place of either Wignell or Mrs. Morris. Martin, Robinson, Hammond, Vaughan, Ashton, who were now seen in New York for the first time, scarcely deserved to be called actors. Neither Miss Tuke nor Mrs. Hamilton, Mrs. Rankin nor Mrs. Gray, could hope to succeed Mrs. Morris. Mrs. Harper died on the 3d of October, 1791, a week before the house was opened. No actress of equal merit was at hand to fill her place even. Mr. Harper was still with the company, but he, too, was dissatisfied and ready to retire, which he did at the close of the season. Notwithstanding this almost complete disintegration, both

Hallam and Henry were reluctant to infuse new blood into the company. Hallam was about to marry Miss Tuke and he desired to push her forward. Henry was averse to bringing over a possible rival for Mrs. Henry. Thus the season began, and, had it not been for the threatened rivalry from the outside, no measures would have been taken looking towards reorganization.

The theatre in John Street was advertised to be reopened on the 5th of October, but owing, no doubt, to the death of Mrs. Harper, on the 3d, the opening was postponed until the 10th. The season began with "Douglas" and "High Life Below Stairs," with Mr. Martin as *Young Norval* in the tragedy, the part in which he had made his *début* in Philadelphia, and Mrs. Rankin as *Lady Bab* in the farce. The productions were mostly familiar plays and farces, but Jackman's farce "Divorce," and a farce called the "Yorker's Stratagem," by Mr. Robinson of the company, were new, and Humphreys' "Widow of Malabar," Oulton's "As It Should Be," the piece called the "Recess," Robinson's "Constitutional Follies" and Harriet Lee's "New Peerage" were presented for the first time

LIST OF PERFORMANCES.

1791.		—
Oct. 10	Douglas	Home
	High Life Below Stairs .	Townley
12	Jane Shore	Rowe
	Miss in her Teens . . .	Garrick
14	Clandestine Marriage	
		Garrick and Colman
	Hob in the Well	Cibber
17	Widow of Malabar . .	Humphreys
	Miller of Mansfield . .	Dodsley
19	West Indian	Cumberland
	Inkle and Yarico . . .	Colman, Jr.
21	School for Soldiers . .	Henry
	Love a la Mode	Macklin
24	Othello	Shakspeare
	Citizen	Murphy
26	Wonder	Mrs. Centlivre
	Deserter	Dibdin
	Devil to Pay	Coffey
31	Romeo and Juliet . . .	Shakspeare
	Old Maid	Murphy
Nov. 2	Fashionable Lover . .	Cumberland
	Prisoner at Large . . .	O'Keefe
4	She Stoops to Conquer	Goldsmith
	Mayor of Garratt . . .	Foote
7	Duenna	Sheridan
	Register Office	Reed
9	Hamlet	Shakspeare
	Seeing's Believing . . .	Joddrell
11	School for Scandal . .	Sheridan
	Invasion	Pilon

Nov.	14	—Gamester	Moore
		Mock Doctor	Fielding
	16	—Critic	Sheridan
	18	—Zara	Hill
		As it Should Be	Oulton
	21	—Tempest	Dryden
		Neptune and Amphitrite.	
		Ghost	Mrs. Centlivre
	23	—Chances	Garrick
		Dead Alive	O'Keefe
	25	—Clandestine Marriage.	
		Prisoner at Large.	
	28	—Fashionable Lover.	
		Divorce	Jackman
	30	—School for Scandal.	
		Prisoner at Large.	
Dec.	2	—Hamlet.	
		Old Maid..	
	5	—Richard III	Shakspere
		Robinson Crusoe . . .	Sheridan
	7	—Tempest.	
		Neptune and Amphitrite.	
		Love a la Mode.	
	10	—Tempest.	
	12	—Recess.	
		High Life Below Stairs.	
	14	—Gamester.	
		Little Hunchback . . .	O'Keefe
	16	—School for Scandal.	
		Mock Doctor.	
	19	—Recess.	
		Prisoner at Large.	
	21	—Fair Penitent	Rowe
		Robinson Crusoe.	
	25	—Romeo and Juliet.	
		Hob in the Well.	
	28	—Wonder.	
		Citizen.	
	1792.		
Jan.	2	—Busybody	Mrs. Centlivre
		King of the Genii.	
	4	—Miser.	
		King of the Genii.	
	25	—Suspicious Husband . . .	Hoadly
		Seeing's Believing.	

in New York. Besides these a number of new ballets and pantomimes was brought out by the Placide troupe. The entertainments supplied by this troupe, which comprised Alexander and Mme. Placide and a performer announced as the "Little Devil," were the features of the season. Alexander Placide was the father of the celebrated players Henry and Thomas Placide and Caroline (Mrs. Blake) and Jane Placide. Alexander Placide, then known as Signor Placido, and Paul Ridige, the "Little Devil," made their English *début* at Sadler's Wells, in 1781. Both were then accomplished tumblers and rope dancers. It was said at the time that they were likely to prove as great an acquisition to Sadler's Wells as the Vestris were to the Opera House. Their performances were received with great favor. In 1783 they appeared respectively as *Harlequin* and *Picrot* in the "Enchanted Wood; or, Harle-

quin's Vagaries," this being their first appearance in pantomime in England. In 1785 Placide and Ridige were joined by a Spanish lady, also an accomplished performer on the wire. She was advertised as "La Belle Espagnole." At this time a great attraction at Sadler's Wells were Sieur Scaligogne's dancing dogs, a surprising hare and a "singing duck." To these Mr. Wroughton, the manager, resolved to add a "learned pig," but Signor Placido, the Little Devil and La Belle Espagnole drew the line at the pig and withdrew from the theatre, going to Astley's. A great deal of feeling was the result of this secession, and it was said that while the seceding performers were content to keep company with the dancing dogs, as they were of Italian origin, and had moved off to perform with *General Jackoo*, who was a Frenchman or a monkey, they disdained to appear with the pig, because it was English. It was

- | | |
|--------------------------------------|--|
| Jan. 30—She Stoops to Conquer. | |
| Neck or Nothing | Garrick |
| Feb. 1—Gammerer. | All the World's a Stage . Jackman |
| 3—Clandestine Marriage. | Two Philosophers. |
| 6—Recess. | Padlock Bickerstaff |
| 8—Wonder. | Return of the Laborers. |
| 10—West Indian. | Wood Cutters. |
| 13—All in the Wrong | Murphy
Restoration of Harlequin. |
| 15—Fashionable Lover. | Old Soldier. |
| 17—Chances. | La Belle Dorothee.
(Mad. Placide's Benefit.) |
| 20—He Would be a Soldier . . . Pilon | |
| 24—Beaux' Stratagem . . . Farjuhar | Columbine Invisible. |
| 27—More Ways than One . Mrs. Cowley | Prisoner at Large. |
| 29—He Would be a Soldier. | Inkle and Yarico.
(M. Placide's Benefit.) |
| March 2—More Ways Than One. | Poor Soldier. |
| 5—Selima and Azor | Collier
Poor Soldier O'Keefe
(Mr. Henry's Benefit.) |
| 9—Recess. | All the World's a Stage.
(Mr. Harper's Benefit.) |
| 12—Henry IV | Shakspere
Padlock.
(Mr. Woolls' Benefit.) |
| 16—Rivals | Sheridan
Man and Wife Colman
(Miss Tuke's Benefit.) |
| 19—Roman Father | Whitehead
Rosina Mrs. Brooke
(Mrs. Henry's Benefit.) |
| 23—Provoked Husband . . . | Vanbrugh |

Mar. 23—	Catharine and Petruchio	Shakspeare
	(Mrs. Rankin's Benefit.)	
26—	Busybody.	
	Silver Rock.	
	(Mr. Martin's Benefit.)	
April 9—	Constitutional Follies .	Robinson
	Musical Lady	Colman
	(Mrs. Hamilton's Benefit.)	
13—	Love Makes a Man . . .	Cibber
	Little Hunchback.	
	(Mr. Heard's Benefit.)	
18—	Beaux' Stratagem.	
	King of the Genii.	
	(Mr. Harper's Benefit.)	
21—	Roman Father.	
	Poor Soldier.	
	(Mr. Ryan's Benefit.)	
24—	Constitutional Follies.	
	Yorker's Stratagem . .	Robinson
	(Ryan and Robinson's Benefit.)	
27—	School for Wives	Kelly
	Birth of Harlequin.	
	(Ashton and Durang's Benefit.)	
30—	Busybody.	
	Poor Soldier.	
	(Bisset and Hammond's Benefit.)	
May 3—	Rivals.	
	Harlequin Balloonist.	
	(M. and Mme. Placide's Benefit.)	
8—	New Peerage . . .	Miss H. Lee
	Rosina.	
	(Mr. Hallam's Benefit.)	
14—	New Peerage.	
	Two Philosophers.	
	Yorker's Stratagem.	
	(Heard and Hammond's Benefit.)	

said, besides, that Wroughton had beaten the Little Devil for refusing to perform with his accustomed spirit, and one paper declared that "the pig and its owner being English, these contemptible foreigners disdain appearing on the same boards lest their honor should suffer; when, perhaps, they have been whipt through towns with the very rope on which they danced." The Little Devil and *La Belle Espagnole*, however, returned to Sadler's Wells in 1786, and were still there in 1792, showing that the "Little Devil," who appeared with Mr. Placide in New York at this time, was not Ridige. The Placide troupe made its first appearance in New York on the 3d of February, 1792, on the tight rope and in a ballet, called the "Two Philosophers." This was

followed by other ballets, the "Return of the Laborers," "Restoration of Harlequin" and "Columbine Invisible" among them. In presenting these the company assisted, as the casts of two of them, the "Restoration of Harlequin" and "Columbine Invisible," show. These casts indicate that the Placide troupe consisted of five persons, none of

whom, except Mr. Placide, were noted performers at Sadler's Wells. From New York this troupe went to Boston, where performances were

RESTORATION OF HARLEQUIN.

Harlequin M. Simonet
Pierrot M. Placide
Old Man Little Devil
Lover Mr. Martin
Sorcerer Mr. Woolls
Columbine . . . Mad. Placide

given during the summer of 1792, after having appeared with the Old American Company at the

COLUMBINE INVISIBLE.

Harlequin, Jr. . . . Mr. Martin
Harlequin, Sen. . Mr. Robinson
Old Man Little Devil
Lover Mr. Hammond
Constable M. Dumas
Pierrot M. Placide
Harlequin's Mother. Mrs. Rankin
Columbine . . . Mad. Placide

Southwark Theatre in June. Mr. Placide remained in America, and afterwards became the manager of the Theatre at Charleston, where the troupe first landed in 1791.

The casts were not printed in the newspapers, but many of them were preserved, including those of two new farces, Jackman's "Divorce"

DIVORCE.

Dennis Dougherty . Mr. Henry
Sir Harry Trifle . Mr. Martin
Tom Mr. Harper
Lady Harriet Trifle . Miss Tuke
Mrs. Aniseed . . Mrs. Rankin
Biddy Mrs. Hamilton

and Robinson's "Yorker's Stratagem; or, Banana's Wedding." Jackman's farce had been produced at

YORKER'S STRATAGEM.

Charleston for McGrath's benefit as early as 1787, but it never proved a popular afterpiece in this country. Robinson's farce was in two acts, and Dunlap says it was received with universal applause by the public. As with his "Constitutional Follies," the scene was laid in the West Indies, the "Yorker," *Amant*, personating a Yankee trader in order to obtain the hand of a West Indian heiress. Much dramatic skill was evinced in this trifle, and the dialogue was well suited to the characters. This farce was also played in Philadelphia during the summer.

Banana . . . Mr. Robinson
Ledger Mr. Martin
Capt. Oakum . . Mr. Ashton
Fingercash . . Mr. Heard
Governor . . Mr. Hammond
Frenchman . . Mr. Ryan
Amant Mr. Harper
Miss Bellange . Miss Tuke
Louisa Mrs. Henry
Mrs. Banana . Mrs. Hamilton
Mrs. Fingercash . Mrs. Rankin
Pressy Mrs. Gray

A number of pieces previously played in New York or Philadelphia are given by Mr. Ireland with the casts for the first time. These

CHANCES.

Don John Mr. Hallam
 Don Frederick . . Mr. Harper
 Anthonio Mr. Henry
 Duke Mr. Martin
 Petruchio . . . Mr. Hammond
 Pedro Mr. Woolls
 Peter Mr. Heard
 Anthony Mr. Durang
 First Constantia . Miss Tuke
 Second Constantia . Mrs. Henry
 Mother-in-law . Mrs. Rankin
 Landlady . . . Mrs. Hamilton

in Philadelphia the preceding season; Pilon's comedy, "He Would be a Soldier," and his farce, the "Invasion," and two of O'Keefe's amusing afterpieces, the "Dead Alive" and "Little Hunchback." Why Hal-

HE WOULD BE A SOLDIER.

Captain Crevelt . Mr. Harper
 Colonel Talbot . Mr. Henry
 Sir Oliver Oldstock . Mr. Ashton
 Mandeville . . . Mr. Martin
 Caleb Mr. Hallam
 Johnson . . . Mr. Hammond
 Charlotte Mrs. Henry
 Harriet Miss Tuke
 Lady Oldstock . Mrs. Rankin
 Mrs. Wilkins . Mrs. Hamilton

comprise Gar-
rick's alteration of
Beaumont and
Fletcher's comedy
"The Chances,"
first played by this

AS IT SHOULD BE.

Lord Megrim . Mr. Harper
 Fidget Mr. Henry
 Winworth . . Mr. Martin
 Sparkle . . . Mr. Heard
 Lucy Mrs. Hamilton
 Celia Miss Tuke

company in New York, March 9th, 1787, as the "Two Constantias;" Oulton's merry trifle, "As It Should Be," previously played

lam should
have cared to
embody the
libertinism of
Don John it is
hard to say,
unless it was
to bring Miss

INVASION.

Sir John Evergreen . Mr. Henry
 Charles Mr. Hallam
 Chameleon . . . Mr. Harper
 Beaufort Mr. Martin
 Sergeant Drill . . Mr. Hammond
 Tattoo Mr. Robinson
 Lady Catharine Rouge . Mrs. Rankin
 Emily Mrs. Gray
 Brussels Mrs. Hamilton
 Sally Miss Tuke

Tuke forward as one of the *Constantias*. Pilon's comedy had been played in New York, June 22d, and his farce November 13th, 1789. "He Would be a Soldier" met with great success at Covent Garden, notwithstanding it was rejected by Mr. Colman, who "did not like a line of it," and the "Invasion," also originally acted at Covent Garden, was equally successful. O'Keefe's "Dead Alive," on the contrary, was a

Haymarket success, but his "Little Hunchback" was also from Covent Garden. The former was first presented for Mrs. Henry's

DEAD ALIVE.

Sir Walter Weathercock .	Mr. Henry
Motley	Mr. Hallam
Edward	Mr. Harper
Dennis	Mr. Hammond
Humphrey	Mr. Martin
Miss Hebe Winthrop.	Mrs. Hamilton
Caroline	Miss Tuke
Comfit	Mrs. Henry

benefit in New York, September 24th, 1789, but the production of the latter was delayed until

LITTLE HUNCHBACK.

Crumpty	Mr. Heard
Crossleg	Mr. Harper
Bassa	Mr. Hallam
Crank	Mr. Henry
Dr. Quinquina .	Mr. Robinson
Absalom	Mr. Martin
Dora	Miss Tuke
Juggy	Mrs. Rankin

the previous season in Philadelphia. Both pieces possessed the peculiar merits that made O'Keefe's productions so popular in America.

For other pieces of which only partial casts had been given before Mr. Ireland has now full casts. These were Mrs. Cowley's "More

MORE WAYS THAN ONE.

Sir Marvel Mushroom.	Mr. Hallam
Bellair	Mr. Martin
Evergreen	Mr. Henry
FeeLove	Mr. Heard
Carlton	Mr. Harper
David	Mr. Woolls
Arabella	Mrs. Henry
Miss Archer	Miss Tuke
Miss Juvenile . .	Mrs. Hamilton
Mrs. Thompson . .	Mrs. Rankin

Ways Than One," played in New York, on the 6th of May, 1786; Hugh Kelly's "School for Wives," first

SCHOOL FOR WIVES.

General Savage . . .	Mr. Ashton
Captain Savage . . .	Mr. Harper
Belville	Mr. Hallam
Torrington	Mr. Heard
Conolly	Mr. Robinson
Leeson	Mr. Martin
Spruce	Mr. Woolls
Mrs. Belville	Mrs. Henry
Lady Rachel Meldon.	Mrs. Rankin
Mrs. Walsingham .	Miss Luke
Miss Leeson	Mrs. Gray
Mrs. Tempest . .	Mrs. Hamilton

presented by the Old American Company, May 8th, 1787, and Colman's "Inkle and Yarico," presented the previous season in Philadelphia. To these may be added Jackman's farce, "All the World's a Stage," of which the first American cast was by Ryan's company at Baltimore, in 1783. Mrs. Cowley's comedy was originally acted at Covent Garden in 1783, and Mr. Kelly's at Drury Lane in 1774. Both comedies were possessed of merit, and Mrs. Cowley's,

especially, was often repeated on the American stage. When "Inkle and Yarico" was first presented by the Old American Company Mrs.

INKLE AND YARICO.

Inkle . . . Mr. Harper
 Curry . . . Mr. Henry
 Camply . . Mr. Martin
 Medium . Mr. Vaughan
 Trudge . . Mr. Hallam
 Yarico . . Miss Tuke
 Wowski . . Mrs. Rankin
 Narcissa . . Mrs. Gray
 Patty . . Mrs. Hamilton

Wilson was the *Wowski*, instead of Mrs. Rankin. As the first work of the younger Colman produced in this country, these productions have more than usual historical interest, in which this first cast, feeble as it was, naturally shares. Still another cast for this season printed in Mr.

ALL THE WORLD'S A STAGE.

Diggory Mr. Harper
 Charles Stanley . . . Mr. Hallam
 Harry Stukely . . . Mr. Martin
 Sir Gilbert Pumpkin . . Mr. Henry
 Miss Bridget Pumpkin Mrs. Hamilton
 Kitty Sprightly . . . Miss Tuke

DESERTER.

1787. 1792.

Skirmish . Mr. Hallam . . Mr. Hallam
 Henry . . Mr. Harper . . Mr. Harper
 Simpkine . Mr. Wignell . . Mr. Martin
 Russet . . Mr. Biddle . . Mr. Woolls
 Flint . . Mr. J. Kenna . . Mr. Vaughan
 Louisa . . Mrs. Kenna . . Mrs. Gray
 Margaret . Mrs. Harper . Mrs. Hamilton
 Jenny . . Mrs. Morris . . Mrs. Rankin

Irelands "Records" was that of Dibdin's "Deserter." This piece was produced by the Old American Company in 1787 and published by Samuel Campbell in New York the same year. This first American edition contains the

original American cast, which, contrasted with the last one, shows how the company had deteriorated by the secession of 1791.

The other casts were of familiar pieces, some of which, however, had not been printed since the Revolution. Others, as the "School for Scandal" and the "Rivals," are interesting for comparison with the earlier casts. Indeed, all of them are only important in showing the expedients to which Hallam and Henry resorted in order to fill the places made vacant by the retirement of Mr. Wignell and Mr. and Mrs. Morris, and the death of Mrs. Harper. Mr. Heard was again brought forward in parts almost equal to those of his earlier

career in the Baltimore Company. Mr. Ryan, the prompter, was frequently called upon to act. Mr. Martin, young as he was, was seldom

NEW CASTS OF FAMILIAR PIECES.

ALL IN THE WRONG.

Sir John Restless . . .	Mr. Henry
Beverly	Mr. Hallam
Sir Wm. Belmont . .	Mr. Robinson
Young Belmont . . .	Mr. Harper
Blanford	Mr. Ryan
Brush	Mr. Woolls
Robert	Mr. Martin
Lady Restless . . .	Mrs. Henry
Belinda	Miss Tuke
Clarissa	Mrs. Gray
Tattle	Mrs. Hamilton
Marmalet	Mrs. Rankin

BEAUX' STRATEGEM.

Acher	Mr. Harper
Aimwell	Mr. Martin
Scrub	Mr. Hallam
Foigard	Mr. Henry
Boniface	Mr. Ryan
Sullen	Mr. Ashton
Lady Bountiful . .	Mrs. Rankin
Mrs. Sullen	Mrs. Henry
Dorinda	Mrs. Hamilton
Cherry	Miss Tuke

BUSYBODY.

Marplot	Mr. Hallam
Sir Francis	Mr. Heard
Sir George Airy . .	Mr. Harper
Charles	Mr. Martin
Miranda	Mrs. Henry
Isabinda	Miss Tuke
Patch	Mrs. Hamilton

CATHERINE AND PETRUCHIO.

Petruchio	Mr. Harper
Catharine	Mrs. Rankin

CLANDESTINE MARRIAGE.

Sir John Melville . .	Mr. Martin
Brush	Mr. Robinson
Trueman	Mr. Hammond
Traverse	Mr. Vaughan
Mrs. Heidelberg . .	Mrs. Rankin
Miss Sterling . . .	Mrs. Henry
Fanny	Miss Tuke
Betty	Mrs. Hamilton
Nancy	Mrs. Gray

CITIZEN.

Young Philpot . . .	Mr. Hallam
Maria	Mrs. Henry

DOUGLAS.

Young Norval	Mr. Martin
Old Norval	Mr. Henry
Lord Randolph	Mr. Hallam
Glenalvon	Mr. Harper
Lady Randolph . . .	Mrs. Henry
Anna	Mrs. Hamilton

DUBNNA.

Don Jerome	Mr. Henry
Carlos	A Gentleman
Ferdinand	Mr. Harper
Antonio	Mr. Woolls
Isaac Mendoza . . .	Mr. Martin
Father Paul	Mr. Ryan
Lopez	Mr. Bisset
Clara	Mrs. Henry
Louisa	Mrs. Rankin
Margaret	Mrs. Hamilton

FASHIONABLE LOVER.

Aubrey	Mr. Henry
Lord Aberville . . .	Mr. Harper
Mortimer	Mr. Hallam
Tyrrell	Mr. Martin
Bridgemore	Mr. Woolls
Colin MacLeod . . .	Mr. Bisset
Dr. Druid	Mr. Heard
August Aubrey . . .	Mrs. Henry
Mrs. Bridgemore . .	Mrs. Rankin
Lucinda	Miss Tuke

HENRY IV.

Falstaff	Mr. Harper
Henry IV	Mr. Hammond
Prince of Wales . .	Mr. Hallam
Hotspur	Mr. Ashton
Northumberland . .	Mr. Woolls
Poins	Mr. Martin
Bardolph	Mr. Ryan
Carrier	Mr. Durang
Lady Percy	Mrs. Henry
Mrs. Quickly . . .	Mrs. Hamilton

HIGH LIFE BELOW STAIRS.

Lovel	Mr. Hallam
Lord Duke	Mr. Harper
Sir Harry	Mr. Henry
Lady Charlotte . . .	Mrs. Gray
Lady Bab	Mrs. Rankin

LOVE MAKES A MAN.

Don Lewis	Mr. Heard
Clodio	Mr. Hallam
Carlos	Mr. Harper
Don Duart	Mr. Martin
Antonio	Mr. Robinson
Charino	Mr. Ashton
Angelina	Mrs. Henry
Honoria	Miss Tuke
Elvira	Mrs. Hamilton
Louisa	Mrs. Rankin

MAN AND WIFE.

Cross	Mr. Harper
Harcourt	Mr. Hallam
Col. Frankly	Mr. Martin
Kitchen	Mr. Ashton
Buck	Mr. Hamond
Snarl	Mr. Heard
Mrs. Cross	Mrs. Hamilton
Lettice	Mrs. Rankin
Charlotte	Mrs. Gray
Sally	Miss Tuke

MUSICAL LADY.

Young Mask	Mr. Martin
Old Mask	Mr. Heard
Lady Scrape	Miss Tuke
Sophy	Mrs. Henry

NECK OR NOTHING.

Slip	Mr. Hallam
Belford	Mr. Martin
Mrs. Stockwell . .	Mrs. Rankin
Jenny	Miss Tuke

OLD MAID.

Clerimont	Mr. Hallam
Capt. Cape	Mr. Henry
Harlow	Mr. Harper
Miss Harlow	Mrs. Rankin

OTHELLO.

Othello	Mr. Henry
Iago	Mr. Hallam
Cassio	Mr. Harper
Brabantio	Mr. Martin
Roderigo	Mr. Robinson
Montano	Mr. Vaughan
Desdemona	Mrs. Henry
Emilia	Mrs. Rankin

out of the bills. Mr. Hammond and Mr. Vaughan, unsatisfactory as they must have been, were frequently utilized. Three names occur for

NEW CASTS OF FAMILIAR PIECES.

PRISONER AT LARGE.

Lord Esmond	Mr. Harper
Jack Conner	Mr. Martin
Old Dowdie	Mr. Henry
Muns	Mr. Hallam
Fripion	Mr. Ryan
Father Frank	Mr. Woolls
Tough	Mr. Heard
Rachel	Mrs. Henry
Adelaide	Miss Tuke
Mary	Mrs. Hamilton

PROVOKED HUSBAND.

Lord Townly	Mr. Hallam
Sir Francis	Mr. Heard
Manly	Mr. Harper
Count Basset	Mr. Martin
Squire Richard	Mr. Woolls
John Moody	Mr. Ryan
Lady Townly	Mrs. Henry
Lady Grace	Mrs. Hamilton
Lady Wronghead	Mrs. Rankin
Miss Jenny	Miss Tuke

REGISTER OFFICE.

Capt. Le Brush	Mr. Harper
Gulwell	Mr. Robinson
Iishman	Mr. Henry
Scotsman	Mr. Ryan
Williams	Mr. Woolls

RIVALS.

Sir Anthony	Mr. Heard
Captain Absolute	Mr. Hallam
Bob Acres	Mr. Harper
Sir Lucius O'Trigger	Mr. Robinson
Falkland	Mr. Martin
David	Mr. Ryan
Lydia Languish	Miss Tuke
Julia	Mrs. Hamilton
Mrs. Malaprop	Mrs. Rankin
Lucy	Mrs. Gray

RICHARD III.

Richard	Mr. Hallam
Henry VI	Mr. Henry
Richmonid	Mr. Harper
Queen Elizabeth	Mrs. Henry

ROBINSON CRUSOE.

Robinson Crusoe	Mr. Ryan
Friday	Mr. Durang
Captain	Mr. Woolls
Pantaloone	Mr. Heard

PETIT MAITRE

Petit Maitre	Mr. Hammond
Pierrot	Mr. Harper
Pantalina	Mrs. Rankin
Pantaloone's Daughter	Mrs. Gray

ROMEO AND JULIET.

Romeo	Mr. Hallam
Mercutio	Mr. Harper
Capulet	Mr. Henry
Friar Laurence	Mr. Vaughan
Benvolio	Mr. Martin
Tybalt	Mr. Hammond
Peter	Mr. Ryan
Apothecary	Mr. Heard
Juliet	Mrs. Henry
Nurse	Mrs. Hamilton

ROMAN FATHER.

Horatius	Mr. Hallam
Publius	Mr. Harper
Valerius	Mr. Martin
Tullus Hostilius	Mr. Ashton
Horatia	Mrs. Henry
Valeria	Mrs. Hamilton

ROSINA.

Belville	Mr. Harper
Capt. Belville	Mr. Woolls
William	Mr. Hallam
Rustic	Mr. Ryan
Irishman	Mr. Martin
Rosina	Mrs. Henry
Phœbe	Mrs. Gray
Dorcias	Mrs. Hamilton

SCHOOL FOR SCANDAL.

Sir Peter	Mr. Henry
Sir Oliver	Mr. Heard
Joseph	Mr. Hallam
Charles	Mr. Harper
Sir Benjamin	Mr. Martin
Moses	Mr. Ryan
Lady Teazle	Mrs. Henry
Lady Sneerwell	Mrs. Hamilton
Mrs. Candour	Mrs. Rankin
Maria	Miss Tuke

SELIMA AND AZOR.

Prince Azor	Mr. Henry
Ali	Mr. Martin
Scander	Mr. Harper
Selima	Mrs. Henry
Fatima	Miss Tuke
Lesbia	Mrs. Hamilton

SHE STOOPS TO CONQUER.

Hardcastle	Mr. Henry
Young Marlow	Mr. Harper
Tony Lumpkin	Mr. Hallam
Mrs. Hardcastle	Mrs. Hamilton
Miss Hardcastle	Mrs. Henry
Miss Neville	Miss Tuke

TEMPEST.

Prospero	Mr. Hallam
Ferdinand	Mr. Harper
Hippolito	Mr. Martin
Alonzo	Mr. Heard
Stephano	Mr. Bisset
Trinculo	Mr. Henry
Caliban	Mr. Ryan
Antonio	Mr. Robinson
Gonzalo	Mr. Hammond
Sycorax	Mr. Durang
Ventoso	Mr. Vaughan
Ariel	Mrs. Henry
Miranda	Mrs. Hamilton
Dorinda	Miss Tuke

WEST INDIAN.

Belcour	Mr. Hallam
Stockwell	Mr. Vaughan
Major O'Flaherty	Mr. Henry
Charles Dudley	Mr. Harper
Lady Ruspert	Mrs. Hamilton
Charlotte Ruspert	Mrs. Henry
Louisa Dudley	Miss Tuke
Mrs. Fulmer	Mrs. Rankin

WONDER.

Don Felix	Mr. Hallam
Col. Briton	Mr. Henry
Don Pedro	Mr. Heard
Frederick	Mr. Woolls
Gibby	Mr. Bisset
Lissardo	Mr. Harper
Violante	Mrs. Henry
Isabella	Miss Tuke
Flora	Mrs. Rankin
Iris	Mrs. Hamilton

ZARA.

Osmyn	Mr. Hallam
Lusignan	Mr. Henry
Nearstan	Mr. Harper
Zara	Mrs. Henry

the first time, those of Mr. Ashton, Mr. Bisset and Mrs. Gray. Mrs. Henry, both from necessity and inclination, succeeded to the roles Mrs. Morris had made her own, as *Lady Teazle*, *Miss Sterling* and *Augusta Aubrey*. Miss Tuke also obtained advancement in consequence, and Mrs. Rankin succeeded Mrs. Harper. These changes, however—even the substitution of Hallam for Wignell—only served to emphasize the decadence of the company. It is a curious circumstance that while the names of these unknown players and their parts have been preserved, the really strong casts of the preceding years were seldom printed in the newspapers and the house bills have been lost.

While the "Tempest" was playing on the 10th of December, 1791, Mr. Hallett's workshops adjoining the theatre were burned. The theatre itself, which caught fire several times from the burning shops, was in great danger, and was only saved by the firemen. In recognition of the exertions of the fire department a benefit was given on the 16th in behalf of the service, the "School for Scandal" and the "Mock Doctor" comprising the bill. On this occasion Mr. Hallam recited a prologue in which he addressed himself to the firemen in the audience, as follows :

Escaped from fire and smoke, from flame and smother,
I trust once more we're glad to meet each other;
You pleased to see what you from wreck reprieved—
We to view those from whom our all's received.

As the fire occurred during the performance, the prologue gives some hints of the consternation in the company. One couplet declares :

Our feeble crew gave up their all for lost;
Fleet *Ariel* fled with all his airy host;

while another tells how :

In vain *Prospero* wav'd his magic wand,
Nor men nor devils would obey command.

There was no help for it except to become mere ordinary mortals, and the prologue further recites how:

Pale *Ferdinand* forgot to fetch the wood,
And fixed in John St. handing buckets stood;
Whilst clumsy *Caliban*, brisk as the best,
Met with his devil's geer among the rest.
Thus helter-skelter, birds of every feather,
Dukes, Sartyrs, Princes, Conjurers, meet together,
A motley, medley, hodge-podge, bristling throng,
Such as confusion loves to dwell among.

Although Mr. Henry was absent on the recruiting service in the summer of 1792, the company ventured to return to the Southwark Theatre soon after the close of the New York season. This Phila-

LIST OF PERFORMANCES.

1792.

- | | |
|---------|--|
| May 28— | New Peerage Miss H. Lee
Bird Catcher. |
| 30— | Recess.
Old Soldier. |
| June 2— | Busybody Mrs. Centlivre
King of the Genii. |
| 5— | Beaux' Stratagem . . . Farquhar
Enchanted Nosegay. |
| 7— | Wonder Mrs. Centlivre
Merry Girl. |
| 9— | New Peerage.
Columbine Invisible. |
| 13— | Same Bill—by desire. |
| 15— | Clandestine Marriage
Garrick and Colman
Yorker's Stratagem . . . Robinson |
| 18— | Maid of the Mill . . . Bickerstaff
Mock Doctor Fielding |
| 20— | Love Makes a Man . . . Cibber
Harlequin Tobacconist.
(Mme. Placide's Benefit.) |

delphia engagement was a short one, nothing new being attempted except the ballets and pantomimes of the Placide troupe. As before, the casts were seldom printed and the changes in those that were inserted in the advertisements were not important. The cast of the "New Peerage" was identical with that of New York, and the changes in the "Recess" were unimportant. In the latter, in New York, Harper played *Don Carlos* instead of Wignell, Henry *Don Guzman* instead of Harper Mrs. Henry

Beatrice instead of Mrs. Morris, and Mrs. Hamilton *Aurora* instead of Mrs. Gee. Now the only change was Heard instead of Henry, with the additions of Woolls as *Alguazil*, Ashton as *Octavio* and Durang as *Lopez*. The cast of one of the Placide

June 22—	Roman Father	Whitehead
	All the World's a Stage .	Jackman
25—	Love in a Village	Bickerstaff
	Bird Catcher.	
	Love a la Mode	Macklin
27—	Provoked Husband . . .	Vanbrugh
	Inkle and Yarico . . .	Colman, Jr.
29—	School for Wives	Kelly
	Return of the Laborers.	
	Padlock	Bickerstaff
July 2—	Miser	Fielding
	Harlequin Woodcutter.	

pantomimes in Philadelphia was printed—that of the "Old Soldier"—M. Placide playing the *Old Soldier*, M. Dumas and the Little Devil the *Two Thieves*, Mr. Martin Lucas, Mr. Durang the *Clown*, Mr. Harper the *Lord of the Manor*, Mrs. Hamilton the *Milkmaid* and Mme. Placide *Collate*. With the close of this season what had long been known as the Old American Company ceased to exist. It was disbanded, Mr. Harper going to Boston, a new company taking the place of the old with the old name.

At the close of this important epoch in the history of the American theatre a summary of the parts of the players who were with the company when it disbanded is essential to a full understanding of the annals of these seven years. The fact that most of these were new to the stage, adds to instead of taking from the interest of their connection with the Old American Company. In times of theatrical transition, amateurs and aspirants have always filled the roles that belong to actors and actresses. From the beginning of 1791 until midsummer 1792 the American stage was in transition. Then came a great change—a new epoch. This new era down to the close of the century was the epoch of development. For the first time actors and singers who had distinguished themselves on the English boards came to

America. In the meantime the aspirants were rudely pushed aside by the recruits secured by Henry, and though the veterans of the Old American Company lingered on the stage of which they no longer had undisputed possession, their story was in the past.

First in the list comes the name of Lewis Hallam. It was now within a few weeks of forty years since, as a boy, he had made his

MR. HALLAM'S PARTS.

Plays.

All in the Wrong	Beverly
Beaux' Stratagem	Scrub
Belle's Stratagem	Doricourt
Cato	Cato
Chances	Don John
Constitutional Follies . . .	Capt. Canefield
Contrast	{ Dimple Manly
Countess of Salisbury	Alwin
Critic	Sneer
Douglas	Lord Randolph
Father	Racket
Gustavus Vasa	Gustavus
Henry IV	Prince of Wales
He Would be a Soldier	Caleb
Isabella	Biron
Lyar	Young Wilding
More Ways Than One .	Sir Marvel Mushroom
Much Ado About Nothing . . .	Benedick
New Peerage	Vander crab
Recess	Muskato
Rivals	Captain Absolute
School for Scandal	Joseph Surface
School for Soldiers . . .	Captain Valentine
School for Wives	Belville
She Stoops to Conquer	Hastings
Tempest	{ Prospero Ferdinand
Widow of Malabar	French General

Operas and Farces.

All the World's a Stage . . .	Charles Stanley
Author	Cadwallader

debut at Williamsburg, Va. For fifteen years before the Revolution he was the leading actor in the colonies. Going to England before the beginning of hostilities he played *Hamlet* at Covent Garden, January 3d, 1775, when he was announced as "a gentleman, his first appearance in Europe." His sister, Mrs. Mattocks, was *Ophelia*; Mrs. Hull, the *Queen*; Shuter, *Polonius*; Clarke, the *King*; Bensley, the *Ghost*; Hull, *Horatio*; Wroughton, *Laertes*; Lee Lewis, *Osric*, and Dunstall, the *First Gravedigger*. That this "gentleman" was Mr. Hallam is not open to question. "On Tuesday night," said the *London Chronicle* of the 5th, "Mr. Hallam, brother to Mrs. Mattocks, made his first appearance on the English

stage, at Covent Garden, in the character of *Hamlet*, in which he was received with tolerable applause, though the audience in general were of opinion that he would have succeeded much better if he had started in a part that did not require such capital abilities as the Prince of Denmark."

In the United States Hallam continued to play *Hamlet* and all the great parts of Shakspere. This list of parts includes only those in which he did not appear before the Revolution.

Mr. and Mrs. Henry are next in importance. They were now nearing the end of their career, unconsciously to both of them. Mr.

MR. AND MRS. HENRY'S PARTS.

PLAYS.	MR. HENRY.	MRS. HENRY.
All in the Wrong	Sir John Restless . . .	Lady Restless . . .
Beaux' Stratagem	Foigard	Mrs. Sullen . . .
Belle's Stratagem	Sir George Touchwood	
Busybody	Sir George Airy . . .	{ Miranda Isabinda
Chances	Anthonio	Second Constantia
Clandestine Marriage . . .	Brush	Miss Sterling . . .
Constitutional Follies . .	Captain Canefield . .	
Contrast	Manly	
Douglas	Old Norval	Lady Randolph . . .
Dramatist	Ennui	
English Merchant	Sir William	Amelia
Fashionable Lover	Aubrey	Augusta Aubrey . .
Father	Col. Duncan . . .	Miss Felton . . .
Gamester	Beverly	
Hamlet	Ghost	Ophelia
Heiress	Sir Clement Flint . .	

Henry created a number of new parts during these seven years, the most famous being his *Sir Peter Teazle*. The retirement of Mr. Douglass gave him a number of

Henry IV	Lady Percy	parts not open
He Would be a Soldier	Charlotte	to him before
Isabella	Isabella	— the <i>Ghost</i>
Love Makes a Man	Angelina	in "Hamlet,"
More Ways Than One	Arabella	<i>Othello</i> in
Much Ado About Nothing	Leonato	"Othello" and
New Peerage		<i>Lusignan</i> in
Othello	Othello	"Zara." It
Provoked Husband		was only after
Recess	Don Guzman	the secession
Richard III	Henry IV	of Mrs. Mor-
Roman Father		ris that Mrs.
Romeo and Juliet	Capulet	Henry obtained
School for Scandal	Sir Peter	the best
School for Soldiers	Major Bellamy	parts in high
School for Wives		comedy, as
She Stoops to Conquer	Hardcastle	<i>Miss Sterling</i>
Siege of Damascus	Caled	in the "Clan-
Tamerlane		destine Mar-
Tempest	Caliban	riage," <i>Au-</i>
West Indian	O'Flaherty	<i>gusta Aubrey</i>
Widow of Malabar	High Priest	in the "Fash-
Wonder	Col. Briton	ionable Lov-
Zara	Lusignan	er" and <i>Lady</i>
		<i>Teazle</i> in the
		"School for
		Scandal." It
		was a time

OPERAS AND FARCES.

All the World's a Stage	Sir Gilbert Pumpkin	
As it Should Be	Fidget	Maria
Citizen		Comit
Dead Alive	Weathercock	Clara
Divorce	Dougherty	Curry
Duenna	Don Jerome	Evergreen
Inkle and Yarico		Crank
Invasion		Father Luke
Little Hunchback		Ben
Love in a Camp		Buck
Madcap		Patrick
Man and Wife		Old Dowdle
Musical Lady		Azor
Poor Soldier		O'Dogherty
Prisoner at Large		
Rosina		
Selima and Azor		
True-Born Irishman		
Yorker's Stratagem		Louisa

when a role had the sanctity of a vested interest, so that not even a manager's wife could take one from its possessor without her consent. But the exigencies of the reorganization which Mr. Henry at this time was effecting in England compelled her to yield up much of what she had just gained, and her husband even to part with his interest in the company. Over both, when the future seemed brightest, hovered misfortune that was only to be the prelude to death —the one at sea and alone, the other a raving maniac.

Next in importance after Mr. and Mrs. Henry were Mr. and Mrs. Harper. They were highly esteemed, both professionally and

MR. HARPER'S PARTS.

Plays.

All in the Wrong	Young Belmont
Beaux' Stratagem	Archer
Belle's Stratagem	Saville
Busybody	{ Sir George Charles
Cato	Marcus
Chances	Don Frederick
Clandestine Marriage	Sir John
Constant Couple	Col. Standard
Constitutional Follies	Roe buck
Contrast	{ Dimple Jessamy
Critic	Puff
Douglas	Glenalvon
English Merchant	Falbridge
Fashionable Lover	

Lord Aberville

Father	{ Old Soldier
	Haller

Gamester Stukely

Gustavus Vasa Cristiern

Hamlet Horatio

Heiress Lord Gayville

Henry IV Falstaff

He Would be a Soldier

Capt. Crevelt

Isabella Carlos

in private life.

MRS. HARPER'S PARTS.

Plays.

Mrs. Harper, as already noted, died in New York, on the 3d of October, 1791,	after a long and painful illness.
She was described as "a lady much lamented and regretted"	in the newspaper notices of her death. Her list of parts, although far from complete, will
Cross Purposes	Mrs. Grub
Deserter	Margaret
Duenna	Duenna
Ghost	Dolly
Guardian	Lucy
Love in a Camp	Flora

Love Makes a Man . . . Carlos
 Lyar . . . Sir James Elliot
 More Ways Than One . Carlton
 Much Ado About Nothing
 Claudio

New Peerage Charles Vandercrab
 Othello Cassio
 Provoked Husband . . Manly
 Recess Don Guzman
 Richard III . . . Richmond
 Rivals Bob Acres
 Roman Father . . . Publius
 Romeo and Juliet . . Mercutio
 School for Scandal. Chas. Surface
 School for Wives . Capt. Savage
 She Stoops to Conquer . Marlow
 Siege of Damascus . . Abudah
 Tamerlane Tamerlane
 Tempest { Hippolito
 Ferdinand
 West Indian . . Charles Dudley
 Widow of Malabar
 Young Bramin
 Wonder Lissardo
 Zara Nerestan

Operas and Farces.

All the World's a Stage . Diggory
 As it Should Be . Lord Megrim
 Catharine and Petruchio
 Petruchio
 Cross Purposes . . Frank Bevil
 Dead Alive Edward
 Deserter Henry
 Divorce Tom
 Duenna Don Ferdinand
 Ghost Capt. Constant
 High Life Below Stairs
 Lord Duke
 Inkle and Yarico . . . Inkle
 Invasion Chameleon
 Little Hunchback . . Crossleg
 Love in a Camp . . . Patrick
 Love in a Village
 Young Meadows
 Madcap Bister
 Man and Wife . . . Frankly

show her range
 of characters.
 Dunlap, who

knew Mrs. Harper, speaks of her as pos-
 sessing no personal beauty, but playing the
 old women of
 comedy respect-
 ably. This faint
 praise does her
 scant justice, for
 she certainly was
 the best "old
 woman" seen on
 the American
 stage up to her
 time. She suc-
 ceeded to Mrs.
 Douglass' later
 parts, adding to
 them two roles,
 in which she was
 long remember-
 ed—*Mrs. Mala-*

prop in the "Ri-
 vals" and *Mrs.*
Candour in the
 "School for
 Scandal." Her

Love in a Village
 Deborah Woodcock
 Man and Wife . . . Mrs. Cross
 Miss in her Teens . . . Tag

MRS. RANKIN'S PARTS.

Plays.

All in the Wrong . . Marmolet
 Beaux' Stratagem
 Lady Bountiful
 Chances . . . Mother-in-law
 Clandestine Marriage
 Mrs. Heidelberg
 Constitutional Follies
 Mrs. Canefield
 Fashionable Lover
 Mrs. Bridgemore
 He Would be a Soldier
 Lady Oldstock
 Love Makes a Man . . Louisa
 More Ways Than One
 Mrs. Thompson
 New Peerage . Miss Vandercrab
 Othello Emilia
 Provoked Husband
 Lady Wronghead
 Recess Lebuardo
 Rivals Mrs. Malaprop
 School for Scandal. Mrs. Candour
 School for Wives . Lady Rachel
 West Indian . . Mrs. Fulmer
 Wonder Flora

Operas and Farces.

Catharine and Petruchio
 Catharine
 Deserter Louisa
 Divorce Mrs. Aniseed
 Duenna Louisa
 High Life Below Stairs
 Lady Bab
 Inkle and Yarico . . . Wowski

Miss in her Teens . . . Fribble
 Old Maid Harlow
 Poor Soldier Fitzroy
 Prisoner at Large. Lord Esmond
 Register Office . . . Le Brush
 Robinson Crusoe . . . Pierot
 Rosina Belville
 Selima and Azor . . . Scander
 True-Born Irishman. Counsellor
 Yorker's Stratagem . . Amant

only known attempt at a strong emotional part was as *Jane Shore*. Mr. Harper, on the contrary, was a light comedian, who took little pride in *Charles Surface*,

Invasion . . . Lady Catharine
 Little Hunchback . . Juggy
 Man and Wife . . . Charlotte
 Neck or Nothing. Miss Stockwell
 Old Maid . . . Miss Harlow
 Robinson Crusoe . . Santalina
 Yorker's Stratagem Mrs. Fingercash

but turned longingly towards *Falstaff*. When Harper played *Falstaff* in New York on the 6th of February, 1792, "Amator Fabularum" wrote to the *New York Journal* to say that his *Sir John* was equal to Henderson's and that Henderson was only surpassed by Quin. He also suggested that "the person who behaved so ill-mannerly on the occasion deserves to have no other notice taken of him than a ducking in the East River—it is, however, needless to cast pearls before swine." This mixed metaphor is scarcely in keeping with "Amator Fabularum's" hope that Mr. Harper would not be discouraged from performing again. In a notice of Harper's benefit in Philadelphia, in 1791, the *Federal Gazette* spoke of him as "a man not more indefatigable in the discharge of the duties of his profession than meritorious in performing the obligations of social and domestic life." After severing his connection with the Old American Company Mr. Harper went to Boston, where he was the first manager to present the regular drama. Mrs. Harper was succeeded in her principal roles by Mrs. Rankin, who remained with the company until its dissolution. I know nothing more of her than can be learned from her list of parts, which, considering the short time she was with the company, is a long one.

The secession of Mr. Wignell and Mr. and Mrs. Morris, and the illness and death of Mrs. Harper, in 1791, gave Mr. Hallam an

opportunity to push Miss Tuke forward and compelled him to give Mrs. Hamilton parts beyond her ability, while Mr. Heard was again entrusted with some of his earlier roles and called upon to create

 PROMINENT ACTORS AND ACTRESSES—THEIR PARTS.

PLAYS.	Miss Tuke.	Mrs. Hamilton.	Mr. Heard.	Mr. Martin.
All in the Wrong	Belinda	Tattle		Robert
Beaux' Stratagem	Cherry	Dorinda		Aimwell
Belle's Stratagem	Lady Frances	Miss Ogle		Courtall
Busybody	Isabinda	Patch	Sir Francis	Charles
Cato				Sempronius
Chances	First Constantia	Landlady	Peter	Duke
	Fanny	Betty		Brush
Clandestine Marriage	Betty	Betty	Traverse	Sir John
	Nancy			
Constant Couple	Angelica	Lady Darling	Young Clincher	
Constitutional Follies	Mrs. Rattle	Mrs. Heartfree		Mr. Rattle
Contrast	Letitia			
	Jenny			
Critic	First Niece	Confidant	Leicester	Whiskerando
Douglas		Anna		Young Norval
English Merchant	Molly			
Fashionable Lover	Lucinda		Dr. Druid	Tyrrell
Father	Susannah			Ranter
Gamester	Lucy			
Gustavus Vasa		Mariana		
Hamlet			King	
Heiress	Tiffany	Mrs. Blandish	Rightly	
Henry IV		Mrs. Quickly		Poins
He Would be a Soldier	Harriet	Mrs. Wilkins		Mandeville
Love Makes a Man	Honoria	Elvira	Don Lewis	Don Duart
Lyar	Miss Godfrey	Kitty		
More Ways Than One	Miss Archer	Miss Juvenile	Freelove	Bellair
Much Ado About Nothing	Hero		Antonio	
New Peerage	Miss Harley	Kitty		Lord Melville
Othello				Brabantio
Provoked Husband	Miss Jenny	Lady Grace	Sir Francis	Basset
Recess	Marcella	Aurora	Don Guzman	Ferdinand
Richard III	Lady Anne			
Rivals	Lucy	Julia	David	Falkland
Roman Father	Lydia Languish	Valeria	Sir Anthony	Curtius
Romeo and Juliet	Lady Capulet	Nurse	Apothecary	Valerius
School for Scandal	Maria	Lady Sneerwell	Sir Oliver	Benvolio
School for Wives	Mrs. Walsingham	Mrs. Tempest	Torrington	Sir Benjamin
She Stoops to Conquer	Miss Neville	Mrs. Hardcastle		Leeson
Tamerlane	Selima		Hali	Axalla
Tempest	Dorinda	Miranda	Alonzo	Hippolito
West Indian	Louisa Dudley	Lady Rusport		
Widow of Malabar	Fatima			Officer
Wonder	Isabella	Iris	Don Pedro	

new characters, and Mr. Martin became an actor with parts far beyond his experience. In this list I have included all the parts attributed to Miss Tuke from first to last, rejecting Dunlap's assertion that there were two Misses Tuke. That she improved her opportunities is certain, and, like most of the young actresses of the time, she found a bard to sing her praises, as these lines from the *Daily Advertiser* prove:

Here beauty calls,—at her enchanting name,
What bosom feels not a resistless claim?
'Tis youth accosts you, whose persuasive strain,
On years like yours can never call in vain;—
'Tis more—'tis love is in these pictures shown,
And fain would teach to make its joys your own.
From scenes like these, then, who could absence brook,
When called by Love and Beauty and Miss Tuke?

PROMINENT ACTORS AND ACTRESSES—THEIR PARTS.

OPERAS AND FARCES.	<i>Miss Tuke.</i>	<i>Mrs. Hamilton.</i>	<i>Mr. Heard.</i>	<i>Mr. Martin.</i>
Agreeable Surprise . . .	Cowslip Kitty Sprightly	Miss Budget	· · · · ·	· · · · ·
All the World's a Stage . . .	· · · · ·	· · · · ·	· · · · ·	Harry Stukely . . .
As it Should Be	Celia	Lucy	Sparkle	Winworth . . .
Cross Purposes	Jenny	· · · · ·	Consol.	· · · · ·
Darby's Return	· · · · ·	Old Woman	· · · · ·	· · · · ·
Dead Alive	Caroline	Miss Hebe	· · · · ·	Humphry . . .
Deserter	Margaret	Jenny	· · · · ·	Simpkin . . .
Divorce	Lady Harriet	Biddy	· · · · ·	Sir Harry . . .
Duenna	· · · · ·	Margaret	· · · · ·	Mendoza . . .
Ghost	Belinda	Patty	· · · · ·	Camply . . .
Inkle and Yarico	Yarico	Brussels	· · · · ·	Beaufort . . .
Invasion	Sally	· · · · ·	Crumpty	Absalom . . .
Little Hunchback	Dora	Norah	Quiz	Marshall . . .
Love in a Camp	· · · · ·	Lettice	Snarl	Frankly . . .
Man and Wife	Sally Mrs. Cross	Charlotte	· · · · ·	· · · · ·
Miss in her Teens	Miss Biddy	· · · · ·	Old Mask	Young Mask . . .
Musical Lady	Lady Scrape	· · · · ·	· · · · ·	Belford . . .
Neck or Nothing	Jenny	· · · · ·	· · · · ·	· · · · ·
Poor Soldier	Norah	· · · · ·	· · · · ·	· · · · ·
Prisoner at Large . . .	Adelaide	Mary	Landlord	Jack Conner . . .
Robinson Crusoe	· · · · ·	· · · · ·	Trudge	· · · · ·
Rosina	· · · · ·	Dorcias	Pantaloons	Irishman . . .
Selima and Azor	Fatima	Lesbia	· · · · ·	Ali . . .
Yorker's Stratagem . . .	Miss Bellange	Mrs. Banana	Fingercash	Ledger . . .

Miss Tuke, as Mrs. Hallam, continued with the company after the reorganization, but she found a powerful rival in Mrs. Hodgkinson, and never succeeded in obtaining the first rank as an actress. Mrs. Hamilton and Mr. Heard also found themselves supplanted by the newcomers, but the lady was still young, and the student of American dramatic history will occasionally meet her in other fields. Mr. Martin, although he continued to be a member of the company and was identified with the New York Theatre until his death in 1806, was required by the exigencies of the theatre and his own moderate abilities to accept a lower line of characters than was accorded him in 1791-2. Because of the prominence that was thrust upon them these actors and actresses deserve to be grouped by themselves in the summary of their parts.

The oldest member of the Old American Company in years and, after Mr. Hallam, in length of service was Mr. Woolls. He was

MR. WOOLLS' PARTS.

Plays.

All in the Wrong . . Brush
Belle's Stratagem . . Villars
Chances Pedro
Clandestine Marriage.Flower
Critic Governor
Fashionable Lover
 Bridgemore
Father Campley
Gamester Dawson
More Ways Than One.David
Much Ado About Nothing
 Balthazar
Rivals Fag
School for Scandal . Rowley
School for Soldiers.Frederick
School for Wives . . Spruce
Siege of Damascus . Herbis
Tempest Ventoso

with the company
as early as 1758,
and, except Hal-
lam and Henry, he
was now the only
actor who was with
it before the Revo-
lution. In the ex-
igencies of the com-
pany after the se-
cession of 1791 he
was sometimes re-
quired to fill parts

MR. RYAN'S PARTS.

Plays.

All in the Wrong . . Blanford
Beaux' Stratagem . . Boniface
Belle's Stratagem . . Monsieur
Clandestine Marriage . Canton
Constitutional Follies
 Coramantee
Critic { Prompter
 Beef-eater
English Merchant . Le France
Fashionable Lover . . Napthali
Father Cartridge
Henry IV Bardolph
Much Ado About Nothing
 Conrad
New Peerage Allen
Provoked Husband.John Moody
Rivals { Coachman
 David

Operas and Farces.

Agreeable Surprise . Compton
 Cross Purposes . George Bevil
 Darby's Return . Dermot
 Deserter Russet
 Duenna . . . Don Antonio
 Love in a Camp . . Hussar
 Madcap Quaver
 Man and Wife . Landlord
 Poor Soldier . . Dermot
 Prisoner at Large . Father Frank
 Register Office . Williams
 Robinson Crusoe . Captain
 Rosina . . . Capt. Belville

in the familiar pieces that he was never called upon to play when he was a young man. The next in the order of seniority were Mr. Ryan, the prompter, and Mr. Lake. The

Romeo and Juliet . . . Peter
 School for Scandal . . Moses
 Siege of Damascus . Sergius
 Tamerlane Omar
 Tempest Caliban

Operas and Farces.

Darby's Return . . . Clown
 Duenna Father Paul
 Love in a Camp . . Olmutz
 Register Office . . Footman
 Prisoner at Large . . Fripon
 Robinson Crusoe
 Robinson Crusoe
 Rosina Rustic
 Yorker's Stratagem . Frenchman

former was seldom seen on the stage previous to the disruption, and the latter played only a few parts. Mr. Lake had been with Hallam

and Allen in 1785, but his name does not occur in the bills after 1789. John Durang may also be considered one of the early members of the Old American Com-

MR. LAKE'S PARTS.

Father	Jacob
Much Ado About Nothing	Borachia
Romeo and Juliet	Montagu
School for Scandal	Snake
Siege of Damascus	Artemon

pany, but it was as a dancer and pantomimist rather than as an actor that he made himself useful. His wife was also a dancer. They occasionally played small parts, Mr. Durang's best role being *Lord Burleigh* in the "Critic." Among the parts credited to him were *Sycorax* in the "Tempest," *Anthonio* in the "Chances," the *Carricer* in "Henry IV," *Coramantee* in "Constitutional Follies" and *Trap* in the "Prisoner at Large." Mrs. Durang was seen as *Lady Bountiful* in the "Beaux' Stratagem," *Nancy* in the "Clandestine Marriage," *Mrs. McIntosh* in the "Fashionable Lover," *Ursula* in "Much Ado About Nothing" and *Mrs. Gazette* in the "True-Born Irishman." In "Robinson Crusoe" Mr. Durang was *Friday*. He

generally played the *Clown* and Mrs. Durang *Columbine* in the pantomimes, but for the most part Mr. Durang's exertions were confined to dancing between the play and the farce.

The remaining members of the Old American Company at the time of the dissolution were Messrs. Robinson, Ashton, Hammond,

MR. ROBINSON'S PARTS.

Plays.

All in the Wrong . Sir William
Belle's Stratagem . Gentleman
Clandestine Marriage . Brush
Constitutional Follies { Bina
Murphy
Father Jacob
Love Makes a Man . Antonio
Othello Roderigo
Rivals . Sir Lucius O'Trigger
Roman Father . . Volcinius
School for Wives . . Conolly
Tamerlane . . . Stratocles
Tempest Antonio

Farfces.

Columbine Invisible
Harlequin, Sr.
Invasion Tattoo
Little Hunchback. Dr. Quinquina
Register Office . . . Gulwell
Yorker's Stratagem . Banana

Vaughan and

Bisset and Mrs.

Gray. Although
Mr. Robinson
was a member
of the Old
American Com-
pany when the
services of act-
ors were most needed, he seldom appeared.

He was a better playwright than player,
and even in his own pieces he accepted un-
important roles. In the autumn of 1792
he was with Mr. Harper's forces in Boston.

Mr. Ashton made his *début* during the last
season in New York as *Hotspur*. Dunlap says he was "without any
powers except those of voice," and quotes him as reading the letter in
"Henry IV" thus:—

For the love ee bears hour ouse !
Ee shows by this ee loves iz hone barn better
Than ee loves hour ouse.

MR. ASHTON'S PARTS.

Plays.

Beaux' Stratagem . . . Sullen
Henry IV Hotspur
He Would be a Soldier. Oldstock
Love Makes a Man . Charine
New Peerage . . . Medley
Roman Father. Tullus Hostilius
School for Wives . Gen. Savage

Farfces.

Man and Wife . . . Kitchen
Yorker's Stratagem. Capt. Oakum

This would indicate that Ashton was a cockney. He was afterwards at the Federal Street Theatre in Boston, but he continued

with the Old American Company for some time after the reorganization. Mr. Hammond has been credited with making his American

MR. HAMMOND'S PARTS.

Plays.

Chances Petruchio
Clandestine Marriage . Trueman
Constitutional Follies . Doctor Henry IV King Henry
He Would be a Soldier . Johnson
New Peerage . Sir John Lovelace
Recess Don Pedro
Romeo and Juliet . . . Tybalt
Tempest Gonzalo

Farfces.

Dead Alive Dennis
Invasion Serg't Drill
Man and Wife Buck
Robinson Crusoe . Petit Maitre
Yorker's Stratagem . Governor

debut at Williamsburg, Va., upon what authority I was not able to ascertain.
Mr. Vaughan was with the Old American Com-

MR. VAUGHAN'S PARTS.

Plays.

Clandestine Marriage . Traverse Othello Montano Romeo and Juliet Friar Laurence Tempest Ventoso West Indian Stockwell

Operas.

Deserter Flint Inkle and Yarico . . . Medium

pany in Philadelphia and New York in the interval of his absence from the Kenna troupe. Of Mr. Bisset and Mrs. Gray I have been able to ascertain nothing, except the few parts credited to them in the advertisements. Dunlap only alluded to them and to Hammond as having escaped his recollection. Mrs.

MR. BISSET'S PARTS.

Gray's

debut
was an-
nounced
for the

12th of October, 1791, when she played *Alicia* in "Jane Shore" and *Miss Biddy Bellair* in "Miss in her Teens." On this occasion she was advertised for "her first appearance on this continent." With this summary of the parts of the players in the last years of the Old American Company closes a dis-

MRS. GRAY'S PARTS.

Plays.

All in the Wrong Clarissa Clandestine Marriage Nancy Jane Shore Alicia Rivals Lucy School for Wives Miss Leeson

Operas and Farces.

High Life Below Stairs. Lady Charlotte Inkle and Yarico Narcissa Invasion Emily Miss in her Teens Miss Brode Robinson Crusoe. Pantaloons Daughter Rosina Phœbe Yorker's Stratagem Pressy

tinct epoch in American theatrical history. The sharing system, first established in 1752, was now discontinued. The monopoly so long maintained was ended. In the near future the American stage was to be placed upon entirely new foundations and competition was to be keen, active and intelligent. The drama was about to be introduced into New England. Both Philadelphia and Charleston were to have new theatres, and a great actor was about to reach these shores who was to dethrone Hallam and drive Henry from the realm these two theatrical potentates had long held conjointly as their own.

END OF THE EPOCH.

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